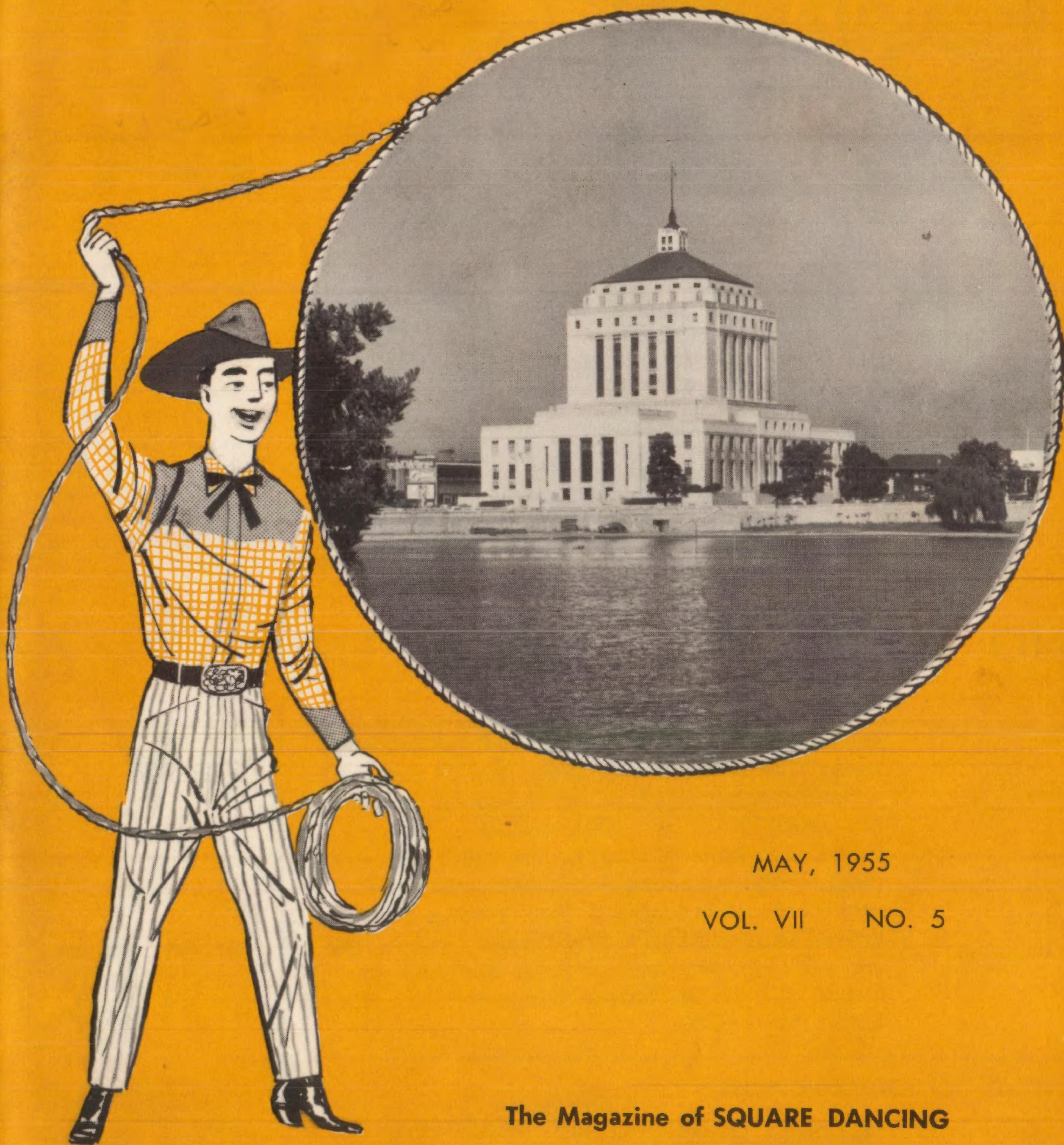


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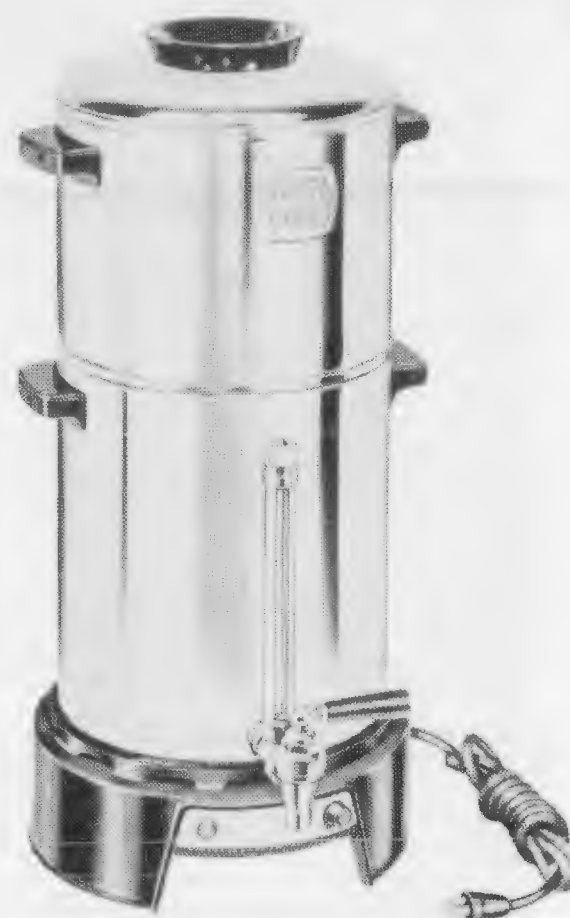
MAY, 1955

VOL. VII NO. 5

The Magazine of SQUARE DANCING

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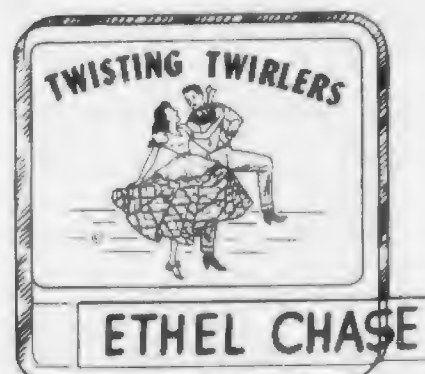
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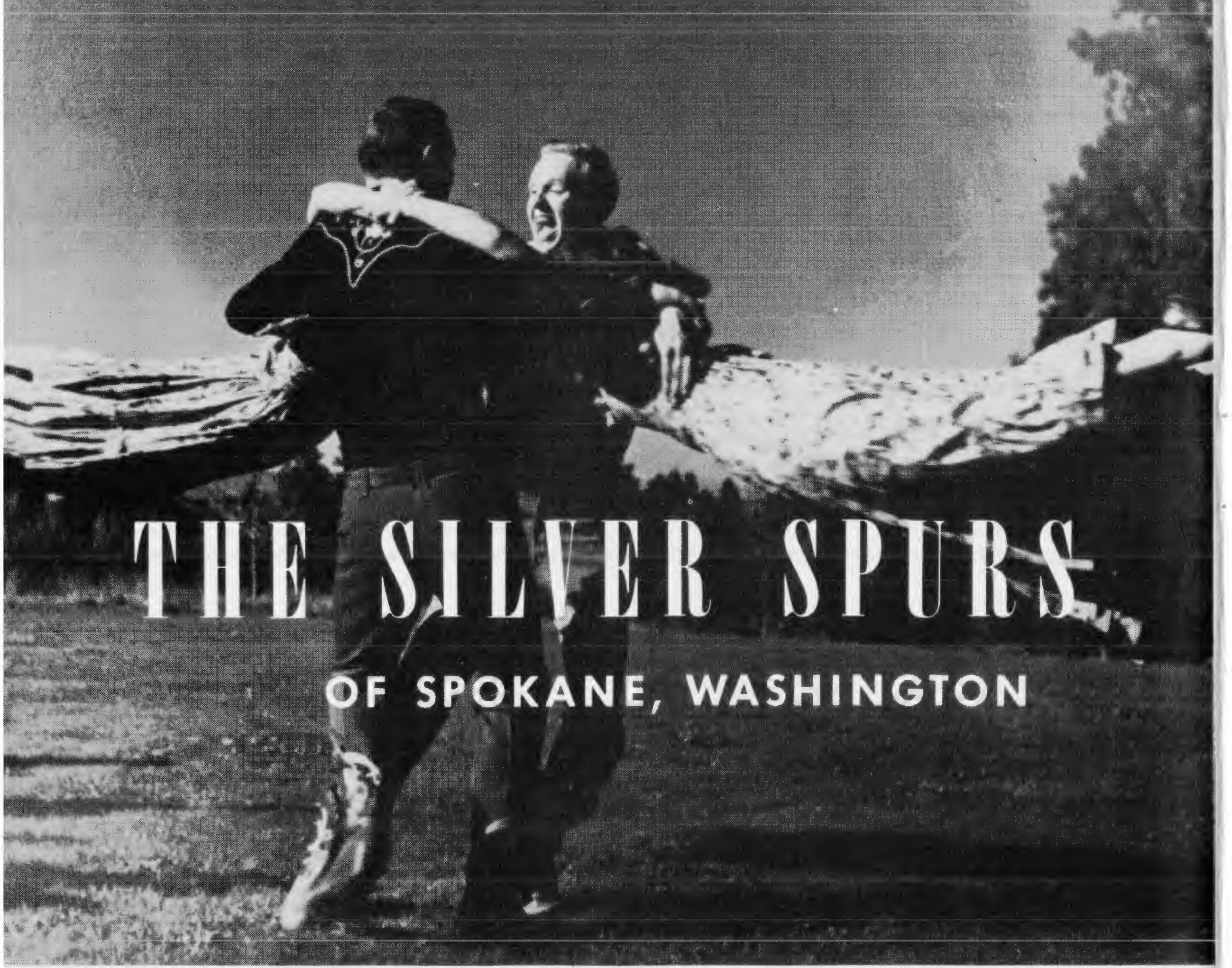
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Bob Oggood



THE SILVER SPURS

OF SPOKANE, WASHINGTON

"RED'S" KIDS DAZZLE DANCERS ACROSS COUNTRY

NATIONALLY known for the gay, interesting, instructive entertainment they offer, Spokane's famous 'teen-age dance group, "The Silver Spurs," are gaining more and more friends for square dancing as they cross and re-cross the country on their annual summer vacation tours.

In Spokane schools, as part of physical education work, some instruction has long been given in square dancing, but many youngsters became enthusiastic about the program and demanded more advanced work. In 1948, a Saturday afternoon recreation program featuring these dances was organized, jointly sponsored by the Spokane Public Schools and Park

Board. From the most talented and interested of the boys and girls attending, the Silver Spurs group was formed.

Every year many eager youngsters seek places in the group, left open by graduation from high school of "veteran" members. All those accepted must maintain a "B" or higher average scholastic standing. Many of the boys are among top-level Spokane high-school athletes, and the girls are recognized leaders in school activities.

"Red" the Leader

It is a fundamental fact that behind every such successful enterprise is usually a solid, driving force. In this case that force is per-

sonified by Edwin S. "Red" Henderson of Spokane, Director of the Silver Spurs and Physical Education Consultant with the Spokane Public Schools. "Red" is a recognized dance authority, graduate of State College of Washington, and has studied with Dr. Lloyd Shaw and others. It has been generous applications of his knowledge, interest, patience and time which have molded and held together the fluctuating groups of young people who have comprised the several touring companies of Silver Spurs.

The Silver Spurs are self-supporting, own ten complete sets of costumes (valued at \$15,000), and have the wholehearted backing of parents, the Spokane School and Park Boards, and the city's civic groups. They have staged their Dance Revue in large and small communities throughout the United States and Canada, sponsored by civic, fraternal and church organizations.

Kids in Movie

When the Standard Oil Company of California decided to make a half-hour color movie of skilled Western dancers, the Silver Spurs were chosen. This film has been proudly exhibited throughout the seven West-

ern states served by the company and may be secured without charge, for advance publicity, by groups sponsoring a Silver Spurs appearance.

The young dancers have appeared many times on television, are much in demand at college and university workshops in physical education, and were pictured in Life Magazine of January 10, 1955. They have won an enviable reputation for their courtesy, responsibility, modesty and teaching ability, as well as for the artistic presentation of a great variety of dances.

The annual tours are conducted primarily for the broader education and wholesome pleasure of the youngsters in the group; and secondarily to spread knowledge of an interest in this truly American, health-giving, and enjoyable form of recreation, square dancing.

All traveling is done by chartered bus, with wise and experienced adult supervisors and chaperones in charge. The delightful programs provide top-flight entertainment wherever the Silver Spurs 'light, and encourage this splendid group of young people in a worthy "learn-teach-travel" project, whereby they are not only providing fun for their audiences but learning to know more about their country and its inhabitants.

A Typical Silver Spurs Program

A two-hour show, completely professional in presentation and costuming, consists of nicely



Two Silver Spurs members do an Interlude dance with Mexican influence.

varied group dances, with solo, duet, and quartet numbers featured as interludes. The group dances include rollicking cowboy squares, colorful Mexican numbers, authentic Early American and English folk dances, graceful formal waltzes and perfectly executed examples of the Tango, Samba and Rhumba. Also included are the tricky Filipino Bamboo Dance, a gorgeous "black light" number, and the Indian Hoop Dance. Interludes include duets by especially talented couples, presenting such famous dances as the Veleta, the Skaters' Waltz, the Chrysanthemum, the Dreamers' Waltz, and

the Glow Worm.

One of the most interesting features of a typical program is that after the stage program outlined above, the young folks mingle with the audience for a one or two hour participating dance. They demonstrate and teach some simple mixers and squares, and then the audience joins in. Teen-age callers, taught by "Red," do all of the calling during the after show dance.

If you hear that the buoyant and enthusiastic young people of the Silver Spurs are coming your way, grab your taw and go to see them. You will enjoy seeing their Revue and dancing with them all as well.

Editor's Note: If you folks haven't had the Silver Spurs in your area, you may write to E. S. "Red" Henderson, W. 503-4th Ave., Spokane, Wash., for more information.

MINE, ALL MINE

By Ed Gilmore

Record: Balance No. 201-B, Instrumental; No. 101-B with Calls by Ed Gilmore with Boom-Chuck Boys.

Introduction:

All around the left hand girl, now you walk by your own

Dos-a-dos corners, pass partners, gents inside.

See Saw 'round the right hand girl, turn a right hand at home

Left shoulder dos-a-dos with right hand lady, return to partners, and turn with right forearm turn.

Gents star left and turn your opposite girl

And now you star back, turn your own little girl

Allemande the corner girl, come on home, swing your own

You will swing with your girl, then you promenade home

Take a stroll back home, you've got plenty of time

Little girl, you are mine, all mine.

Figure:

Four ladies chain, now you turn 'em around

Chain them back, turn the sweetest in town

Docey 'round your corner, men left hand star

Dos-a-dos corner.

It's back home you go' round your own dos-a-dos

Original partner.

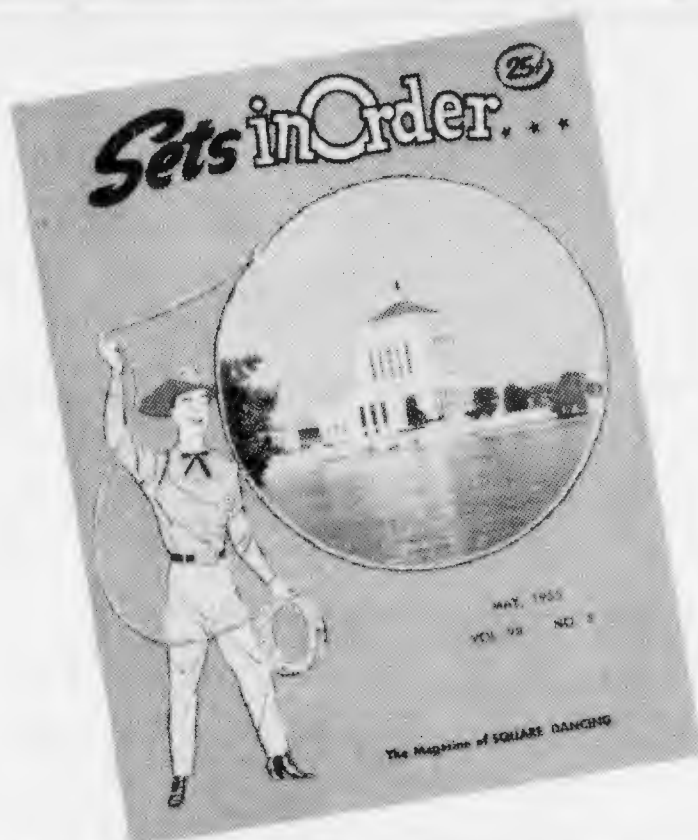
Corner swing, say, you've got a new maid

Allemande the corner girl, come back home, promenade

Promenade her home for awhile, she's your own

Little girl you are mine, all mine.

Sequence: Introduction—two figures—intro—two figures—intro.



ON THE COVER

As part of the wonderful response to a recent plea for ideas on Sets in Order covers, comes this attractive one that calls attention to the big "Golden State" Round-Up in Oakland, California—over the Memorial Day Weekend. Our thanks to Frank Hill of San Jose for the inspiration and the work.

What is Your Idea of an attractive cover?



Jonesy



Frank



Arnie



Bob



Sam



Bob

Sets in Order Presents



THE FACULTY FOR AUGUST INSTITUTE at ASILOMAR

The April issue of Sets in Order carried the picture stories of the Early Summer Session of Sets in Order's summer Square and Round Dance Institute. Here is the Faculty "line-up" for the Late Summer Session—from July 31st to August 5th.

FENTON "JONESY" JONES. A familiar and beloved figure in Square Dancing, and one of its first recording artists, Jonesy swings from the first to the second session of Asilomar this year. Jonesy's records on Mac-Gregor and Capitol labels are well-known throughout the world. At Asilomar, he will have opportunity to give examples of his happy calling. **FRANK HAMILTON.** Their excellent workshops presented in some 75 cities of the United States and Canada have established the reputations of Frank and Carolyn as among the top in the Round Dance teaching field. Special attention to detail is one of Frank's particular abilities and he is the author of the fine book, "Introduction to American Round Dancing."

ARNIE KRONENBERGER. As head of the Recording Department of Sets in Order, Arnie has become a familiar figure in the Square Dance world. Featured caller of the 1955 Omaha, Nebraska, Festival and selected to call for the Provincial Government of Alberta in conjunction with their 5th Anniversary celebration early this summer, Arnie's tremendous calling ability is widely recognized.

BOB RUFF. A sprightly addition to the August faculty this year is the engaging Bob Ruff, whose immense popularity as a teacher has introduced thousands of folks in his area to the Square Dance hobby. In addition to teaching and calling as a faculty member, Bob will also supervise with Babs, his wife, the recreation program for the youngsters. **SAM HINTON.** The warmth of feeling and friendliness with which Sam presents the favorite folk songs at the evening fireside are long remembered by all who have heard him and Leslie, his charming wife, making an outstanding contribution to the well-rounded program for the entire Institute.

BOB OSGOOD, Director. Bob Osgood will again be Institute Director for both sessions at Asilomar. Bob has flown over 25,000 miles since the 1954 Asilomars, all in the interests of spreading the Square Dance gospel. He has conducted clinics, called for dances in this country and Canada, and was featured at the gigantic Winter Carnival Square Dance in St. Paul early in 1955.

JAY OREM—Bob's sidekick on Sets in Order, and Business Manager of this publication, Jay Orem will act in the same capacity at Asilomar. He is the one who has to see that things and people are where they should be, when they should be, etc. Experience at all of the Asilomar camps to date has given Jay an excellent knowledge of how to keep the "back-stage" wheels revolving most smoothly.

With these folks at the helm you are assured of a real square dancing vacation during a jam-packed week at Asilomar. For further information, send for the free illustrated brochure and application, to Sets in Order Summer Institutes, 462 N. Robertson Blvd., Los Angeles 48.

Second Session: July 31 to August 5.

First Session: June 27 to July 2.



Jay

WOMEN on the SQUARE

HINTS ON HOW TO MAKE A SQUARE DANCE DRESS

By Madeline Allen and Jeanne York (Part II)

(SECOND Installment from Material Presented at the Dressmaking Clinic, Fresno Convention.)

Q. What colors are best?

A. In choosing a color, remember that you want the dress to be becoming, but also to look well on the floor. White and all pastels contrast with the men's clothes and dress up the crowd, as do bright, light colors. Dark backgrounds are all right when accented by white or light colors, if accents are bold. Some plaids and prints hold their colors at a distance, but others lose their identity and blend to dull shades. Look at a print from a good distance before choosing it. A tip—prints with a large area of one color, and scattered bits of other colors, will hold up better than all-over designs.

Q. What should I wear under a square dance dress?

A. Remember that a square dance dress is supposed to be able to swing up to a circle level with your waist, in extreme cases, and does swing up half way there regularly, and dress accordingly.

1. With sheer dresses, there must be at least one opaque petticoat as full as the dress, which may be white or a blending color. Under that should be either another petticoat too narrow to swing so high, or some form of sissy pants, bloomers, pantalets, or other decent leg coverings. The effect should be of many layers or ruffles or lace—not of bare legs.

2. With heavy material, such as squaw dresses, knee-length fitted pants are good, without any petticoats. (Simplicity Pattern No. 3578.)

Q. Do I need more than one kind of square dance dress?

A. That depends on how much you are going to dance. If your dancing is confined to once a week, maybe not. As you branch out, though, you will need about three types.

1. Regular club-type dress, such as you wear every week.

2. Less formal, simpler dresses for workshops, morning sessions at conventions, etc.

3. Party dresses—as fancy and elegant as you

can make them, for the times you want to make a big occasion of a party.

Q. What shoes should I wear?

A. You should wear shoes especially made for dancing. In the long run, this will be an economy, as dance shoes last longer and save your feet. Dance shoes have some arch support, and either a soft heel or none, or even sometimes a flat heel. They are carefully made of all leather, so that you may wear them without stockings, and the linings will not injure your feet. Dance shoes are made in several styles.

1. Ballet slippers, with short soles and pleated toes.

2. Ballet practice slippers, with full soles.

3. Ballet-type, with optional ankle straps—hard or soft heels.

4. Sandal type.

5. Some regular flats are suitable, if well made, but *no* open toes, sling heels, "wedgies."

Note: If bare feet seem uncomfortable, try footlets or powder.

Q. What about accessories?

A. There are a number of small items that are nice to have.

1. Wraps. Square dance dresses do not fit under regular coats, so many women use shawls or heavy jersey stoles. Shrugs are a help with informal dresses.

2. Be as gay as you like with necklaces, ribbons and bows, and earrings. Avoid long, bouncing necklaces and bracelets—they get in the way. Flowers are always nice—in the hair or on earrings.

3. Baskets or bags, especially for square dancing. Stock your basket with your usual equipment, and add emergency necessities, such as safety pins. You never know . . .

Q. Shall I make my husband a matching shirt?

A. Better not. Material for dresses are not usually good for shirts, and shirts have to be made much better than dresses. If you like, make him a string tie of your material, and buy him a Western shirt in a harmonizing color. Matching costumes are not being worn any more except by exhibition groups.

An INNOVATION . . .

The Detachable Petticoat Ruffle

HELEN ARMIGER, of Taft, California, has dreamed up a clever creation to make a basic petticoat more versatile by providing interchangeable net ruffles. Helen is real happy to pass her idea along to you.

She uses 5 yards of nylon net for this detachable ruffle. Five yards of taffeta make her strapless slip and "matador" pants. We'll start with the slip, to which there are four tiers. The top one, from the waist, is partially circled and 6" wide; the next gathered on and 8" wide; the next 11" wide; and the bottom one is 4" wide.

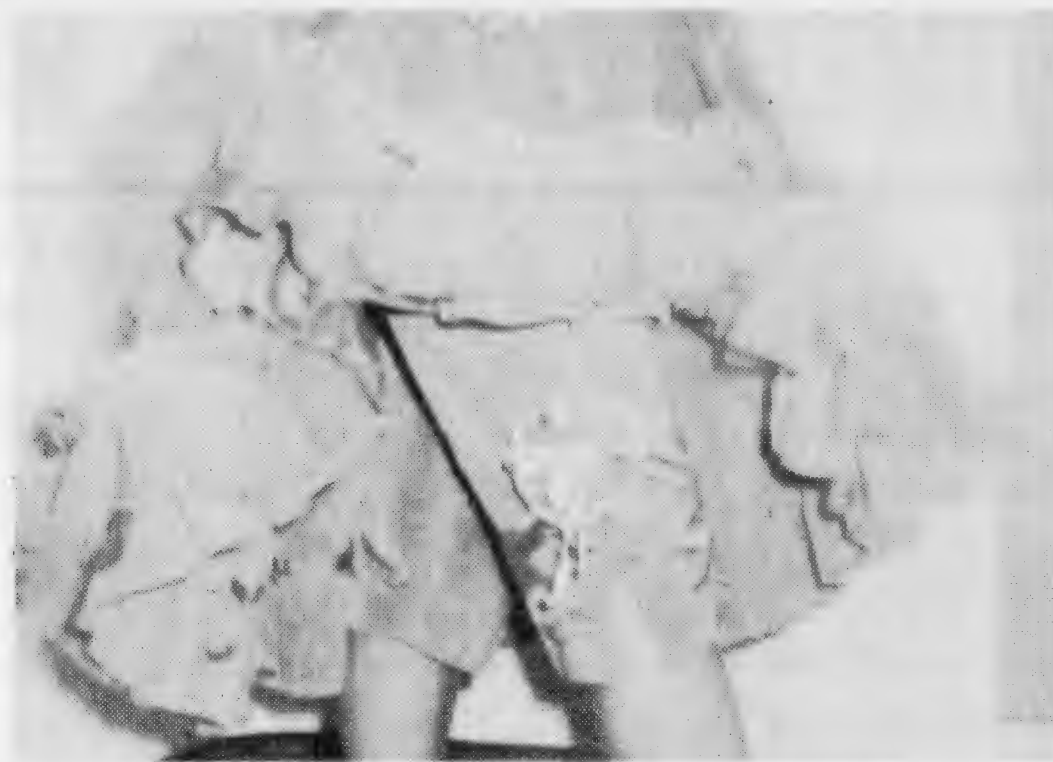
The net ruffle is gathered on bias tape made from the taffeta and snaps on the top of the longest tier with "Dot Snap" fasteners, which may be bought at your notions counter, about 3" apart. The first net ruffle of 3 widths of 72" net is cut 12" each. It has a 1½" heading with ribbon sewn on the top. Helen used 40 yards of narrow ribbon for all of the trim.

The bottom net ruffle is made of 12 pieces of 72" net cut to 11" and doubled so that the fold is on the bottom (no raw edge to cut hose or leg) and has a 1½" heading with ribbon sewn on the top raw edge.

There are 4 yards of net in the bottom ruffle. The little narrow strip of net remaining is used to make a rosette, also edged with ribbon, for the opening at the bottom of each "matador" pants leg. Then a bow is placed in the center of each one. Two bows are on the slip, and under each bow Helen makes a few stitches by hand to mark where the bows belong, to facilitate snapping on the ruffle.

Colors of the detachable froth of ruffles can be varied to harmonize or contrast with the basic taffeta slip.

So here is another springtime idea to make your square dance pretties even more delectable. Have fun!



(1) The taffeta slip with its ruffle is lifted to show the matching "matador" pants. Note the rosette of net centered by a ribbon bow.



(2) Close-up of the ruffle. Ribbon colorfully binds the headings and forms the generous bows which form additional decoration.



(3) Here is Helen Armiger, who designed the ruffle, showing how it looks when she is all dressed for the dance.

THE CALLER and MUSICIANS

Can Be Perfect Square Dance Partners

By Pancho Baird

CHAPTER FOUR - *Continued*

(IN THE preceding portion of this particular section, Pancho has described the outstanding qualities of the guitar, fiddle and piano. Here he continues with the string bass.—Ed.)

4. BASS FIDDLE

The bass fiddle is found in many square dance bands, and some callers would not think of having a band without this instrument. The bass can be carried from place to place, but it is rather difficult to do so at times, especially if the band is traveling in one car. Perhaps it should be pointed out why I prefer the piano to this instrument. As stated earlier in the discussion about the guitar, I play the bass strings on my guitar, and with amplification this fulfills the requirements of the bass notes. Compare the fullness of a piano chording with a fiddle to the vacant spaces of a bass chording with a fiddle. In most cases the bass is the only instrument without amplification, and with the caller's voice and the crowd noise, it is difficult to hear the bass, since low notes do not carry thru noise as well as higher notes.

If the guitarist plays strictly six string chords this instrument is quite essential to a well balanced band. I certainly will use the bass fiddle at all times, if the people hiring the band desire one, as this instrument adds emphasis to the beat and fullness to the band. The bass fiddle has four strings and a frequency range from 40 to 240 cycles.

OTHER INSTRUMENTS

These instruments listed above are the four that are most frequently found in western square dance bands. Other instruments which are sometimes used to good advantage are the accordion, drums, banjo and mandolin. It should be pointed out that most of the instruments mentioned above are rhythm instruments, and therein lies the key to successful square dance music.

Listed below are various combinations which may be used, depending on the number of pieces available. These are my preference:

Four instruments: Guitar, violin (fiddle), piano, bass.

Three instruments: Guitar, violin, piano.

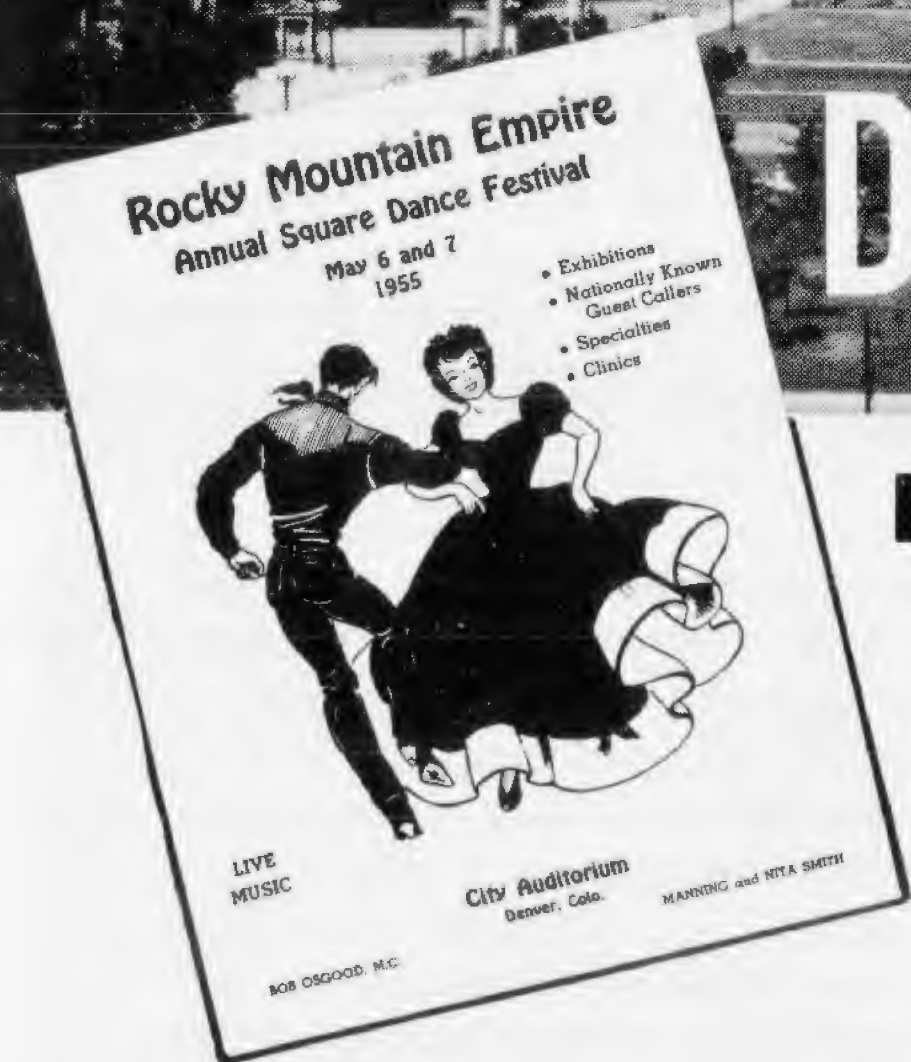
Two instruments: Guitar, violin.

ACCORDION NOT FIRST CHOICE

Perhaps some discussion should be made as to why some of the instruments commonly used in square dance bands are not listed in my preference. I used an accordion, another very versatile instrument, for about a year in my band, but I found that on patter calls it duplicated the cords played by the guitar and did not have the sharp clear cut beat that a guitar has. Also it was frequently so loud that the caller was irritated by the loudness. The piano and the accordion are somewhat alike, except that the piano is not so loud and is a more versatile instrument. The drums can be used at times, but inasmuch as the drums have no means to change keys, it is difficult for me to comprehend an instrument playing on one continuous note throughout a call, when other instruments are using as many as six different chords to play the same call. In a large band the drums are not as noticeable as in a small band and do add additional "sock" to the rhythm. The banjo is used quite frequently to replace the guitar, but inasmuch as this instrument has only four strings, it does not have the bass tones of the guitar that add fullness to the music. The mandolin is a duplication of the violin, with eight strings instead of four; two strings are tuned to the same pitch. Of course the mandolin is plucked with the fingers instead of using the bow as with the violin.

Many people will disagree with my selection, but it is hoped that some will agree, and if some improvement can be realized, my purpose will be fulfilled.

Chapter Five — Qualifications for Square Dance Musicians and importance of "live" music will be discussed in quite some detail by Pancho in a coming issue. Watch for it!—Ed.



DENVER

PLANS A FESTIVAL

Round and Folk Dance Clinic—10-12 Noon.

Square Dance Clinic—2 to 4 P.M.

Round Dance Clinic—2 to 4 P.M.

Big Square Dance with few exhibitions—
Arena—8 to 11:30 P.M.

Folk and Rounds—Eagles' Hall—8-11:30 P.M.

After Party—Town House—12 Midnight to
2 A.M.

(Note: Does this typical program differ from yours? What added feature does your Festival present? Let us know.)

MORE and more Square Dancing areas are blossoming out this year with truly big Square Dance events. Colorado, long one of the nation's most enthusiastic centers of the activity, this month presents its first full scale "Rocky Mountain Empire" Square Dance Festival.

Typical because it has incorporated many successful features of other festivals across the country, this might be termed Mr. Average Square Dancer's Event.

The Program—here it is, in brief.

Friday Afternoon, May 6—2 to 4 P.M. Clinics in Square, Round and Folk Dancing.

Friday Evening, 8 to 11:30 P.M. Square Dancing, Main Arena, Bob Osgood, M.C. Folk and Round Dancing, Eagles' Hall, Nita and Manning Smith.

Saturday, May 7.

Callers' Breakfast—Dr. Lloyd Shaw—7:45 to 9:45 A.M.



Lawrence Loy of Amherst, Mass, who passed away on March 10, was a true pioneer of square dancing in his area. His was a rare personality who gave tirelessly and unselfishly to all alike, and his loss will be keenly felt. Through his influence square dancing was revived in the East, and many are the callers who have benefited by his teachings.



Graduation Night for the new Decatur dancers and in the photo you see "Doc" Stotts, who got the idea for the Decatur plan; Caller Elmer Hawkins; and two couples of students, Mr. and Mrs. H. E. Febus and Mr. and Mrs. L. W. Beal. Photo by Decatur Herald and Review

The DECATUR PLAN for More Square Dancers

By Bill Bishop, Decatur, Ill.

WAY back in June, 1954, a group of 11 Decatur square dance enthusiasts from several clubs got together to see what could be done about promoting renewed interest in their favorite recreation. "Doc" and Myrtle Stott had a plan for organizing beginners' classes on a city-wide scale and had set their goal at 120 new couples. Salient points in this effort were to be (1) detailed planning; (2) co-operation of many of the existing clubs; (3) hard work (and some fun, too) for the various committee members.

Committees were organized at this first meeting and their duties defined. The Membership and Arrangements Committee were to secure, compile and arrange the names of all prospective beginners, dividing them into three groups according to preference for Tuesday, Thursday or Friday night. Elmer Hawkins, Decatur's best-known caller-teacher, was selected to instruct; the hall was hired.

The Publicity and Contact Committee were to send out a series of letters to all prospective members make news releases; collect the fees.

The Program Committee were to work out a uniform step by step sequence of teaching with Elmer. As a unique feature they were to arrange for 6 to 8 experienced couples to demonstrate each movement as it was taught. This contributed much to the thoroughness and speed with which the dancers learned.

The name selected for the group was Decatur Square Dance Association. Heading the Steering Committee as Chairman and Treasurer were the Stotts.

The first letter went out to prospective dancers on July 7th. Besides giving all details of place, dates, and cost of instruction it said, "We have an aim — to accomplish something worthwhile—and it is the first time in the Decatur area that concerted effort has been focused on a well defined program of instructions." Follow-up letters or receipts for fees were sent in August, with definite assignments to one of the three classes. Finally, on September 21st, the Final Announcement went out.

On September 28th came the First Big Night. "Doc" even had a script as he welcomed the 37 couples in the Tuesday class. The demonstrators were on hand with their printed instructions reminding them to be ready to help where needed and fill in squares, if necessary. There were 74 more couples on Thursday and Friday for a total of 111. Records were kept and showed a remarkable 97% attendance.

Graduation night was celebrated November 20th, with a "Get Acquainted Party" sponsored by the Y-Squares, Slix-N-Chix, Promenaders, Dudes and Dolls, Shirts and Skirts, Scoots and Scats, and Southside Squares. Forty squares danced in the big YMCA Gym.

And was this the end? Of course it was only the beginning. Immediately following graduation three new clubs were formed, The Lariats, with a membership of 53 couples; the Buckaroos, with 50; and the Dips and Dives, made up of the 29 couples from the other two who wanted to dance more often.

If you think square dancing is lagging in your community, try this method of reviving interest. These people really learned to dance and love it. They are filtering into some of our older clubs and carrying with them a new enthusiasm. It is a demonstration of what square dancers can do when they work together to accomplish a definite goal. Thirty-four couples from the various clubs worked actively in this program.

"KENTUCKY STYLE" DO-SI-DO

SOME old timers will swear that this is no new figure but one they did years ago. It's simply an interrupted Do Paso that adds a bit of spice and color.

Joins Hands and Circle Awhile

Two or more couples circle left (Fig 1)

Now Do-Si-Do Kentucky Style

No, don't break yet. This is just the cue.

Break with the Left—Pull Your Corner Through

(Fig. 2)

Men Face Out and Circle a Few

(Fig. 3)

Dropping both hands—face corners. Right hand 'round corner—don't let go—give left hand to partner. Men are facing out—ladies face in. Then circle CW.

Break with the Left, Pull the Corner Through

(Fig. 4)

Shuffle Along with the Ol' Shoo Shoo.

Release left hand hold with partner. Turn corner with right forearm, then back to partner with left forearm.

Now You're Doing a Do-Pas-O

Partner left (Fig. 5), corner right (Fig 6)

Partner left and courtesy turn in place (Fig. 7).



DO SI BALLONET

HERE'S an oldie. Called by various names in different sections of the country, it can be found with several interpretations. Here is a more-or-less simple form:

Circle Four Just as Pretty as You Kin Do-Si-Ballonet and the Gents Rock In

From a circle of four (Fig. 1), at the call "Do-Si-Ballonet" the ladies pass left shoulders (Fig. 2) without turning and give their partner their left hand and join rights with opposite (Fig. 3). This leaves gents facing in and ladies facing out. The gents rock in and the ladies out (all rock forward).

The Ladies Rock in and the Gents Rock Out

The ladies back up and rock in and the gents rock out (all rock backwards).

Break—and Swing with the Left About

Gents let go with right hand and turn lady half about (Fig. 4) so that ladies face in and gents out (Fig. 5).

The Ladies Rock in and the Gents Rock Out

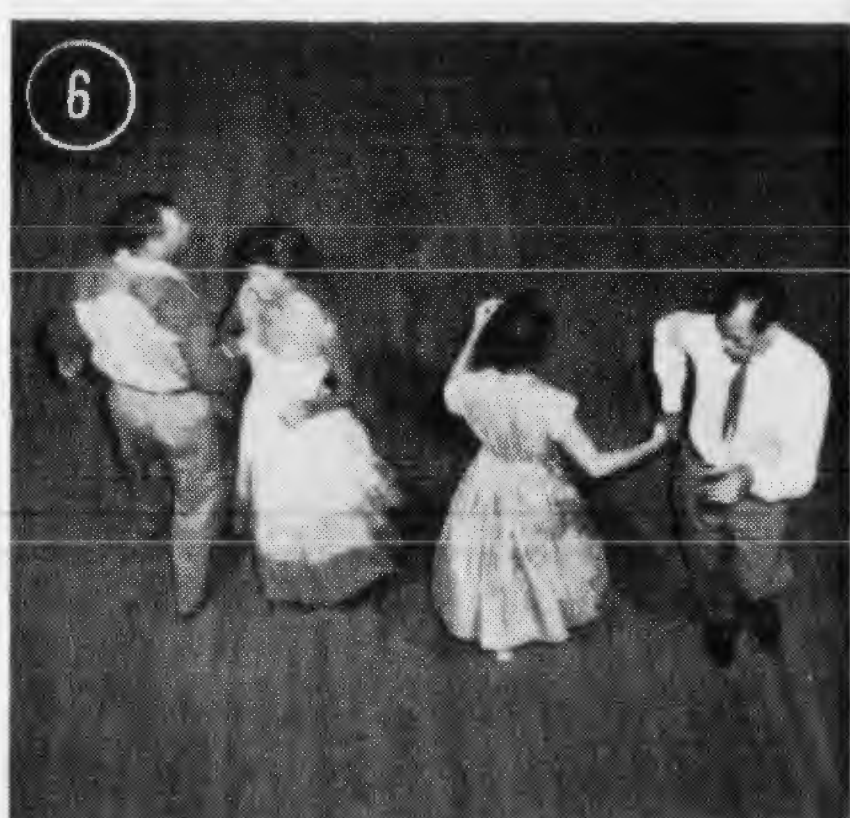
All balance forward. Then all rock back.

Now Swing with the Right and Don't Be Slow

Finish It Off Like a Do-Si-Do

Releasing left hands girls walk around opposites holding rights (Fig. 6) then go to partners with a left for a courtesy turn in place (Fig. 7).

(NOTE: Think of the Do-Si-Ballonet as a regular do-si-do that is interrupted at two points long enough for all to join hands and rock in and out. If you analyze it, it is merely a do-si-do without any spins on the girl's part, but with those two balance interruptions.)



SUMMER INSTITUTES 1955

NO MATTER where you live in these United States, you are probably somewhere near one of the dozens of Summer Institutes which are in planning stages right now for you to enjoy during your vacation.

And *what* a vacation. You will find it a thoroly unique and wonderful experience to spend several days with delightful people interested in the same square dance hobby as you, absorbing all you can of fun and friendliness. If you've already attended one of the many excellent institutes, you know something about it but each one is a new experience; if you have never attended any institute, you are in for a real square dance thrill. Does one of the following fill *your* bill?

SQUARE DANCE SUMMER CAMPS

June 6-12—Country Dance Vacation, Breezy Point Lodge near Brainerd, Minn. Write Lynn Woodard, 8921 W. 78th St., Minneapolis 20, Minn.

June 13-18 — Lloyd Shaw School, Colorado Springs, Colo. Write Lloyd Shaw, Box 203, Colorado Springs.

June 19-25—Northwest Square Dance Camp, Diamond Bar Inn, Jackson, Mont. Write J. T. McGinty, 235—19th Ave., Kirkland, Wash.

June 19-24

June 26-July 1—United Squares Vacation Institute, Elkhart Lake, Wisc. Ed Gilmore, Manning Smith, Pancho Baird, Al Brundage. Write Al Brundage, Candlewood Shores, Brookfield, Conn.

June 27-July 2—Sets in Order First Asilomar Institute, Monterey Peninsula, Calif. Joe Lewis, Bruce Johnson, Ralph Maxhimer, Terry Golden, Bob Osgood. Write Sets in Order Institute, 462 N. Robertson Blvd., Los Angeles 48.

July 2-10—3rd Geneva Folk & Country Dance School, Williams Bay, Wisc. Write Mrs. Gretel Dunsing, 5315 Drexel, Chicago 15.

July 3-17

July 24-Aug. 14—8th Ann. Rocky Mtn. Square Dance Camp (separate weeks). Ray Smith, Butch Nelson, Paul Phillips, Al Scheer, Roger Knapp, Johnny LeClair. Lookout Mountain, Golden, Colo. Write Paul J. Kermiet, Rt. 3, Golden.

July 18-23—6th Ann. Dixie Folk and Square Dance Institute, Emory Univ., Atlanta, Ga.

Mary and Fred Collette, Ralph Page, Ruth and Les Woodard, Don Armstrong, Norm Lindsay. Write 1268 University Dr., N.E., Atlanta 6, Ga.

July 18-23 — Holiday Squares, Lake Forest Academy, Lake Forest, Ill. Write Bill Shymkus, 3965 N. Milwaukee Ave., Chicago 41.

July 18-23 — The Big Week, Carrizo Lodge, Ruidoso, N. M. Harper Smith, Jr., Ben and Roi Highburger. Write Herb Greggerson, Carrizo Lodge, Box A, Ruidoso, N. M.

July 24-30 — Vancouver Institute, Vancouver, B. C., Canada. Write Dance Craft, 1406 W. Broadway, Vancouver.

July 24-29 — Funstitute, U. S. Thayer Hotel, West Point, N. Y. Ed Gilmore, Frank Hamilton, Al Brundage. Write Al Brundage, address above.

July 31-Aug. 5—Sets in Order Second Asilomar Institute, Monterey Peninsula, Calif. Arnie Kronenberger, Fenton Jones, Frank Hamilton, Sam Hinton, Bob Osgood. Write Sets in Order Institutes, address above.

Aug. 7-28 — 27th Ann. Pinewoods Summer Dance Camp, Long Pond near Plymouth, Mass. Write Country Dance Society of America, 31 Union Square West, New York 3.

Aug. 8-13 — Lloyd Shaw School, Colorado Springs, Colo. Address above.

Aug. 14-20—Northwest Square Dance Camp, N-Sid-Sen, Coeur d'Alene, Ida. Write J. T. McGinty, address above.

Aug. 14-20—Country Dance Camp, Lake Metigoshe, North Dakota. Write Lynn Woodward, address above.

Aug. 22-26—Foot 'n' Fiddle Summer Vacation School, Ruidoso, N. M. Write Foot 'n' Fiddle, 1501 Travis Heights Blvd., Austin, Tex.

Aug. 28-Sept. 4 — American Squares Summer School, Camp Ihduhapi, Loretto, Minn. Write Ralph Piper, Box A, University of Minnesota, Minneapolis 14.

Aug. 29-Sept. 5—5th Ann. New England Sq. and Folk Dance Camp, Camp Becket — in the Berkshires, Becket, Mass. Charlie Baldwin. Write R. S. McNutt, Huntington Avenue Branch, Boston YMCA, Boston 15, Mass.

Sept. 2-6 — Family Square Dance Campers' Assn., Beavers Bend State Park, Okla. Write Odis Huggins, Camp Director, 1608 S. Knoxville, Tulsa, Okla.

The SQUAREDANCE PICTURE



↑ "Miss America" visits the 2nd Annual Azalea Trail Square Dance Festival in Mobile, Ala. Here she is—sharing a joke with Clarence Lent, caller for Mobile Squares, and Pete Roberts, club prez. High heels and all, the lady joined in a square and never missed a beat. Photo by W. C. Massey

Circling around are some of the happy members of the Laramie, Wyoming, Quadra-Dangle Square Dance Club as they celebrate "burning the mortgage" on their very own clubhouse. They purchased the building in June, 1949; the "burning" took place on March 4, 1955. One of the few clubs in the country to own their own building, these folks rightfully feel they have performed a miracle. Photo by Salter Studio

↓ The Bob Lindstorms stand out in front of their Retired Tourist Group in Bradenton, Fla., about to demonstrate a round dance. Average age of dancers in this group of ten squares is over sixty. Photo by Gibson's Studio



▲ See the "Square Oscar" surrounded by his "parents," officers of the Palanders Club, Pacific Palisades, Calif. He represents a bright idea as an award for zany contests to get the club back on its feet. Made of redwood and pine, some dowels, part of a windowsill, paint and varnish, he glows goldenly. "Parents": Top row, Saul Sommers, Tom Burton, Lloyd Johnson, Steve Brouillette. Middle, Rae Brockow, Sue Sommers, Iva Johnson. Front, Ray Orme, Louise Burton, Alta Swanson, Gene Brockow.





BILL BOSTRAND

EVANSTON CROSS TRAIL

By Sam Gersh

Break:

**Honor your partners, corners all, you circle left
go round the hall**

**Circle left go round that ring, and when you get
home you break and swing**

**Allemande left and allemande thar, go right and
left and form a star**

Back them up boys, but not too far.

Shoot that star go all the way around

And the gents star right across the town.

An aliemande left with the old left hand

And back to your own with a right and left grand

Every other lady with every other hand

Now you promenade to the promised land.

Figure:

Head two couples balance and swing

Forward center and back to the ring

Forward again and pass through

Split that ring and around just two

And four in line you stand

Forward eight and back with you.

Forward again and pass through

The ends cross trail—meet your beau

Ends turn in, walk past each other, and meet
their partners at opposite positions. Center
couples turn to face set.

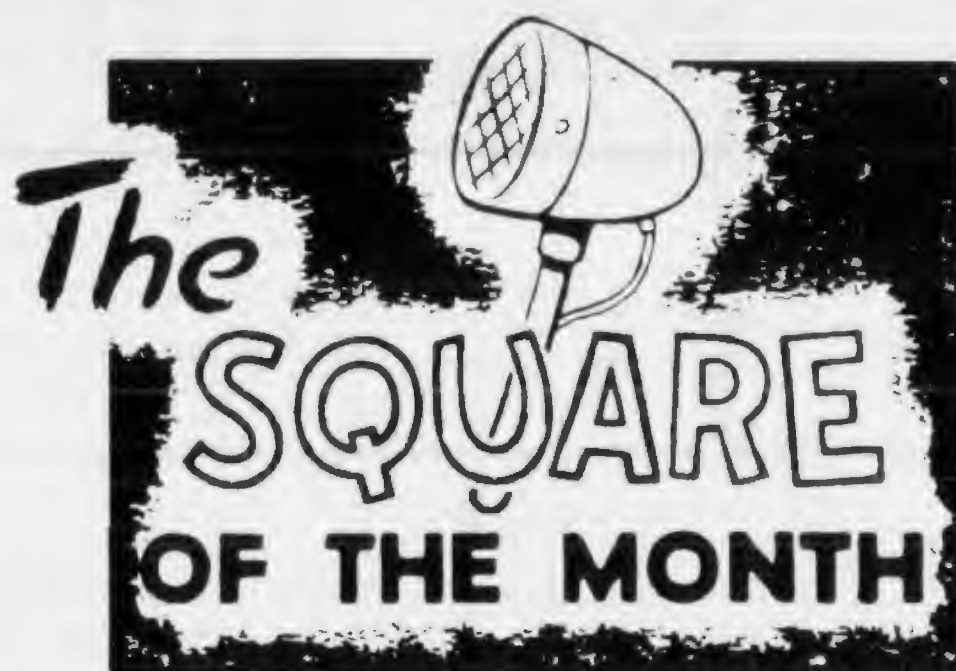
And everybody do-pas-o

Turn her by the left, corner by the right

Back to your partner with a left hand 'round

And promenade the corner as she comes down.

Repeat for heads. Twice for sides.



YOU will be startled, when you look at the photo of Bill Bostrand, to know that he is in his 21st year of square dance calling! This will additionally surprise those who believe that square dancing in Chicago is something brand new. Bill, who started dancing in high school there—in self-defense—is living proof of that, with his mighty record. Most of their high school crowd had joined a square dance group and Bill and Lorraine, now Mrs. B., were badgered into joining with them.

Later Bill started calling — also in self-defense. The usual crowd had arrived at the hall for a dance but the caller had not. A few of the boys, including Bill, took their turns at the mike, and so Caller Bill Bostrand was born.

Bill was instrumental in forming what is now the Chicago's Area Callers' Association and was on their original Board of Directors. He still retains an active interest. He and two others were selected to call for the Chicago Demonstration at the 3rd International Festival. He has called for jamborees in Indianapolis, Danville, Seattle, San Francisco and Honolulu; conducted institutes at South Bend, Danville, and Houghton, Mich. For several years Bill called for the square dance at Merry Gardens Ballroom in Chicago, the largest dance in town, attended by some 400 dancers weekly.

This season Bill is regular caller for eight clubs in Chicago. He and Lorraine find that their seemingly lengthy time deep in the square dance activity has really been short. They have made many good and fast friends through their dancing and Bill is gratified that he still has in one of his groups people from his very first class. The life has been hectic at times but the Bostrands wouldn't trade a minute of it for any other kind.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Ohio

The Ohio Valley Square Dance Assn. of Cincinnati is planning a Tri-State Festival for May 14-15. A noted caller will be present on Saturday at the Norwood Y.M.C.A., where he will teach rounds, squares and contras. Sunday afternoon local and guest callers will be featured at Coney Island. Out-of-towners are most welcome at this affair.

Montana

Balance and Swing Club of Hamilton had a busy winter season under the new officers, Geo. Rummel, Merle McKinney, Helen Jones and Mrs. S. E. Enebo. Swingola Club of Missoula entertained this club and the Boots and Calico recently; and turned right around to visit Balance and Swing along with Double L Club. Such visits are real fun.

Yellowstone Square Dance Council of Billings mails its bulletin to 100 individuals and clubs throughout the Midland Empire, (Montana and Northern Wyoming) each month. It also assists dance groups to clear dates for their events, this service being free to all.

New Jersey

One of the first spring events on the East Coast will be the Spring Square Dance Festival sponsored by the Square Dance Co-operative Assn. on May 8 at Wengryn's Barn, Route 206, between Princeton and Somerville, N. J., 2:30 until 11 P.M. Music will be by Walt Wengryn and his orchestra and Hap Williamson will M.C. The association is a non-profit group devoted to the promotion of square dancing in the area. One of the features of the Jamboree will be an exhibition by a group of youngsters 9 to 15 called Jetts Squares, and directed by Hap. The Wengryn Barn, incidentally, is not a dance barn but a *real hay* barn on a huge farm and the early Jamboree date was chosen before the barn would be filled with hay. There will be room for picnic lunches and many folks are planning to make this a Mother's Day outing.

Iowa

The 5th Annual Festival sponsored by the Waterloo Recreation Commission was held on April 16 at the Hippodrome in Waterloo, with music furnished by the Luchtels of Milford.

On April 24, the Central Iowa Callers' Assn. and Federation of Clubs sponsored their First Square Dance Festival in Des Moines at the Val-Air Ballroom. Music was furnished by Chick Chamberlain.

Louisiana

Red Warrick, always a favorite, was in New Orleans on March 15 and 16, when he called a "closed" dance for the Lake Vista Club and for Swing N Turn. The Swing N Turn folks are really getting on as they celebrated their 10th anniversary in April.

Massachusetts

The Milton Square Dancers of East Milton, a newly formed group of 100 dancers, are pioneering square dance enthusiasm in their area and expect to have their numbers multiplied many times in the next few years. President of the group is Dr. Joseph Aleo, with Mrs. Marion Manning and Mrs. Ruth Capper. Dick Doyle is the caller.

Texas

Tip-Toe Round Dance Club is sponsoring a couple dance jamboree on May 28 at the Caprock Hotel. The Manfred Holcks from Austin will M.C. and conduct the P.M. workshop. Contact Pat McWhorter, 1725-21st St., Lubbock, for further information.

The Panhandle Square Dance Association elected the following officers: President, X. A. Austin, Dalhart; Veeps, D. C. Breedlove, R. M. Kelley, Henry Miller, and D. W. Godsey; Secy., W. C. Parsons; and Treas., Mark Wirtz.

More elections were in order for the Valley Square Dance Association of the Rio Grande Valley. "In" are President, Dick Hansen; Joe Marion, Veep; and Jack Brawley, Secy.-Treas. The Spring Dance will be on May 14 at the Sharyland School, Mission.

Wyoming

On March 12, Rawlins-Sinclair Promenaders had their 4th Annual Festival in Sinclair. Over 45 sets danced to 15 callers from Wyoming, Colorado and Nebraska, with Gene Breniman as M.C. One gent showed up with a pedometer which registered 5¼ miles at the end of the dance. Some of the dancers travelled over 200 miles one way to attend this affair.

Colorado

Sterling is having its First Square Dance Jamboree on May 28 at the Municipal Auditorium, the first square dance event of this size in the high plains area. There will be callers from surrounding areas coming in to help the local folks have fun.

Pennsylvania

The 8th Annual Callers' Jamboree at Dillsburg on March 2, was most successful. 250 dancers and 24 callers danced to the music of the Square Dance Ramblers. Out-of-staters on the caller roster included Dick Clark, Cincinnati; Cliff Wick, Birmingham, Ala.; Jack Carver, Bob Wedge, Mary Lease, Wes Quail, and Jack Clark, Maryland.

A big crowd is expected to dance to Fenton "Jonesy" Jones on May 18 at the Spring Festival in Pittsburgh. Plans call for a 3-day affair May 16-18, climaxing with Jonesy's dance. Any profits realized from this affair will be put in a special fund, which will be administered by a board representing all groups in the city. This fund will be used to publicize and promote *Square Dancing*! For details write Marie Oehling, 2025 Spring St.

Alabama

It was a real "Alabama Jubilee" on March 19 in Birmingham, when 800 folks from eight states gathered for the 2nd Annual Roundup of the Birmingham Square Dance Association. The affair, originally scheduled for the Y. W. C. A., had to be moved at the last moment to take care of the large crowd. The Agriculture Building at the State Fair Grounds was pressed into service. The P.M. dancing began at 2:00 with Dr. Fay Randall as M.C. The night session started at 8 P.M., with Jim Hall in charge. Callers from Arkansas, Tennessee, Mississippi, Georgia, Florida, North Carolina and South Carolina took part in the program. Music was furnished by the Tumbleweeds. The After Party, now an institution at such events, offered stunts and fun until long past midnight.

Florida

The Bob Lindstroms have had encouragingly large classes for their winter dancing in Bradenton and Sarasota. Over 150 new beginners were added this year, and all of them will take square dancing back to their summer residences. The Bradenton Trailer Park dances are open to the public, and both Western Squares and Modern Pattern Rounds are taught.

That dancing and calling import from California, Lee Waddell, has also been very active during the past winter season in Florida. He has been at Trailer City, Winter Garden, a beautiful spot.

Illinois

The Junior Jamboree Square Dance for children up to 18, will be held at Lane Technical High, 2501 W. Addison St., Chicago, on May 7, 3 to 5 P.M., and 7 to 9 P.M. Parents, callers, and other interested adults will be admitted free. All children must pay 50c, whether or not they dance. Adults will not be permitted to dance. Tickets must be purchased beforehand and contact is Carl Larson, 4215 W. Lake St., Melrose Park. Refreshments will be —oh boy!—pop and hot dogs.

Round dancing seems to be gaining quite a foothold in Chicago. The Chicago Area Round Dance Club, largest in the area, elected the following officers: Hank Budnik, Harry Homan, Marianne Groth, Maxwin Heiman. Club instructors are "Joe" Keller and Gerry Twinn. And now the round dancers have formed an association, Chicagoland Round Dance Leaders' Association. Officers are Bill Johnson, Gerry Twin, Charlie Weiler, and Committee Chairmen Walter Meier, Ray Walenches and Gerry Twin. Aims of the society, which will meet 3rd Sundays, is to stimulate participation in rounds, raise the standards of dancing and teaching.

Arnie Kronenberger from Los Angeles called the tips for the Mt. Greenwood Club Jamboree on April 20th. Bob Bantz is regular caller for this club.

On April 29, the 9th "Gay Nineties Jubilee" was held in Tuley Park Fieldhouse, Chicago. It was sponsored by Mildred and John Morris for the benefit of the South Side Training Center for CP Children. Plans were made to use two halls and two orchestras, such a large crowd was expected.

SPANISH WALTZ

As Danced by Ray and Lloyd Shaw
"Origin Unknown"

Record: Lloyd Shaw No. 150.

Starting Position: Open.

Footwork: Opposite throughout these first two verses.

Musical Intro: 4 meas. Wait two; Bow to partner on 3-4;

Measures

PART A "SILVER LAKE" VERSE

- 1-4 Balance Fwd; Balance Bwd; Balance Fwd; Balance Bwd;**
Step fwd L swinging free R ft slightly fwd; step bwd R touch L beside R.
Repeat meas 1-2.
- 5-8 Step, —, Close; Step, Sing, —; Step, —, Close; Pivot, Swing, —;**
In canter rhythm, step fwd on L holding thru second beat, close R to L on third beat; step fwd on L, swing R ft fwd and hold for two cts; step fwd on R, hold thru second beat, close on third beat with L; break hand hold as you step fwd and pivot on R swinging L ft in an arc to end both facing RLOD with new inside hands joined—M still on inside.
- 9-12 Step, —, Close; Step, Swing, —; Face, —, —; Duck, —, —;**
Still in canter rhythm, step fwd RLOD on L, hold, close R to L; step fwd on L, swing R fwd and hold; step fwd on R pivoting individually to face partner and hold for the meas; touch toe of L ft to floor behind R in a curtsy as you assume closed pos with M back to COH.
- 13-16 Waltz Turn; 2; 3; 4 to Open Pos;**
In closed pos, do four waltz meas of R face (CW) turn starting with M leading bwd in LOD with his L as W steps fwd between his feet with R to facilitate his first turning meas. (Many dancers twirl to open pos on meas 16.)

PART B "SAN FERNANDO" VERSE

- 17-20 Balance Fwd; Balance Bwd; Balance Fwd; Balance Bwd;**
Repeat meas 1-4.
- 21-24 Step, —, Close; Step, Swing, —; Step, —, Close; Step, Swing, —;**
Canter fwd as in 5-6 but continue LOD with additional "canter" step.
- 25-28 Step, —, Close; Step, Swing, —; Backup, 2, Face; Duck, —, —;**
One more "canter" in LOD fwd; then step fwd L again, swing R, and hold; glide quickly bwd in RLOD with RLR, facing partner on the last step; touch L toe behind R with slight bow as take closed pos.
- 29-32 Waltz Turn; 2; 3; 4;**
Same as meas 13-16.
Meas 32 with or without twirl.

Note: This two part arrangement allows for 5½ times through on the record, ending with Part A. Experienced dancers wishing more variety often do a third and fourth verse in alternation with the above or do each of the four verses twice as they go. We will print the "Angelino" and "Trojan" verses in a future issue. Instructions for all your parts are included with the record.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MAY, 1955

THE ROUND DANCE SITUATION

The original and present purpose of this "Workshop" supplement to the regular edition to Sets in Order is to provide Leaders in both the Square and Round Dance field with ideas and material that they themselves could work on and develop with their own groups.

To date, several of the rounds have "made good." That is, they caught on—were danced in many areas and consequently appeared in the regular pages of Sets in Order.

There is, we feel, always a need for GOOD dances, ones that are not too long—clearly written up—interestingly different. If you have such a dance—send it in so it can be enjoyed. If possible—write up the rounds in the accepted manner used in Sets in Order. Pick tunes that haven't been used before and try to pick a simple title, preferably not the same as the title of the tune.

BREAK OR INTRODUCTION

All four couples forward and back
1 and 3 bow and swing
Go down the center, split the ring
Around one, between the sides you stand
Forward eight and back you go
The right end high and the left end low
Spin the ends across the track
All four couples forward and back
2 and 4 bow and swing
Go down the center, split the ring
Around one, between the heads you stand
Forward eight and back you go
The right end high, the left end low
Spin the ends across the track
Can be finished with any desired allemande.

3 AN' 1

By Bill Hansen, West Covina, Calif.

Allemande left for a 3 an' 1
It's forward three but you're not done
Right, left, right and turn back son
Allemande left that corner one
Now forward three around the track
Right, left, right then turn right back
Corner left like a left allemande
Forward three and don't just stand
Right, left, right, have some fun
Turn right back you're almost done
Allemande left your corner gate
Forward three and don't be late
Right, left, right now there's your date
Take her hand—promenade eight.

FUNSTERS FROLIC

By Bill Hansen, West Covina, Calif.

Allemande left that corner maid
Partner right and promenade
*Now 1 and 3 wheel around
Right and left thru the couple you've found
Same two you pass thru
Right and left thru the next old two
Same two you trail thru
To a left allemande, right and left grand
Find your date and promenade eight
Keep on going don't be late
*Now 1 and 3 wheel around
Pass thru the couple you've found
Right and left thru the next old two
Right and left back in the same track
With the same two you trail thru
Allemande left that corner gate
*Partner right and you promenade eight
Now back track, take up the slack
Promenade on a wrong way track
1 and 3 wheel around
Trail thru the couple you've found
Trail thru the next old two
To a left allemande, right and left grand.

Note: the left allemande is always done with the original corner.

*This can be resolved into individual breaks if desired.

CROSS SAILS

By Bill Owen, Woodacre, Calif.

Heads go forward, back with you
Two and four right and left thru
Heads to the right around you roam
Leave your lady, the gents go home
Forward six and back you sail
Pass thru, the gals cross trail
Around two gents, make lines of three
Forward up and back with me
Pass thru, the gals cross trail
Around two gents you're gonna sail
Forward six and back to the gate
Pass thru, the gals will separate
Around one gent and make a new line
Forward six and back in time
Pass thru the gals will separate
Around one gent now don't be late
Forward six and back you sail
Pass thru the gals cross trail
Around two gents go into the middle
A right hand star in time with the fiddle
Gents step in behind your date
A right hand star, you star all eight
Gals roll back, pass one man
Allemande left, a right and left grand.

LITTLE BIT MORE

By Virgil Faulconer, Seattle, Wash.

First and third take a little swing

Trail the girls to the right of the ring

Lady in front of the gent, lead out behind the side couples.

Lady around two

Gent cut through

Lady passes behind two, then around in front of side couple. Gent passes only one then steps between side couple and in front of partner. Now with the gent in the lead they make a CCW circle going in front and then around behind the side couple.

Gent around two

Lady cut through

Gent passes behind two, lady steps between the side couple.

Face the sides like a Susie Q

—A—

Turn your opposite lady with a right hand 'round

Partner by the left when you come down

Opposite lady a right hand 'round

—B—

Partner left and turn your Sue

Active couples pivot and face center.

Face the middle and pass through

Two active couples pass through.

Repeat A through B.

Box the gnat with the opposite two

Active couples.

Do-sa-do that same little girl

Buckle up four go around the world

Partner change here.

Go all the way around then a little bit more

One extra step then break circle.

Pass right through across the floor

Active gents with new partner.

Split your corner on the outside ring

Original corner, ladies go R, gents go L.

Home you go and everybody swing.

Swing your corner just swing that maid

Take her little hand and promenade.

SEPARATE AS YOU PASS THRU

By O. K. Insley, Englewood, Colorado.

Intro and Break:

Everybody dance with a swing and a whirl

Go 'round and 'round with the pretty little girl

Now allemande left with your old left hand

Four ladies star for a triple allemande

The gents stay right where you are

It's allemande left and the gentlemen star

The ladies stay right where you are

It's all the way 'round to the same pretty girl

Then allemande left for a two time whirl

The ladies star right go across the land

The gents star back for a left allemande

Give a right to your partner, go right and left grand

Hand over hand till you meet your maid

Take her by the hand, let's all promenade

Figure No. 1

First and third you bow and swing

Go up to the middle and back to the ring

Forward again with a right hand star

Back with the left and not too far

SEPARATE AS YOU PASS THRU — Continued

Go all the way 'round to the right hand two

Separate as you pass thru, go 'round one

It's four in line, let's have a little fun

Go forward eight and back with you

Now forward again and pass on thru

You turn right back and the ladies chain

Four ladies chain straight across the square

Swing 'em boys and keep 'em right there

****Now allemande left and round you go

Do a right and left and do-paso

It's corner by the right and there you are

Go back with the left for an allemande thar

And you back up boys with a right hand star

Shoot that star like a left allemande

Give a right to your partner, go right and left grand

Hand over hand till you meet your maid

Take her by the hand, let's all promenade.

Figure No. 2

Two and four you bow and swing

And promenade the outside ring

Go all the way 'round and don't you roam

And split that couple right past home

Separate as you pass thru, go 'round one

It's four in line let's have a little fun

Go forward eight and back with you

Now forward eight and pass on thru

And turn right back and the ladies chain

Four ladies chain straight across the square

Swing 'em boys and keep 'em right there.

Repeat from ****

HEEL AND TOE ALAMO

By J. Edward Johnston, Kensington, Md.

Corners all like an Alamo, right to your girl for a heel and toe

Balance in and out you go, girls back up for a heel and toe

After doing the regular balance in and balance out of the Alamo, the gents break with the left and hold with the right as the girls back up to the gent so that he can take her left hand over her left shoulder, continuing to hold the right hand over the right shoulder.

Heel and toe and in you go

All move toward the center of the square.

Heel and toe and out you go

All move toward the outside.

Heel and toe and in you go

Out you go is done without prompting.

Swing around with the right for an Alamo

Girls swing half way around as men swing one-quarter around so that the men face out and the girls in.

Balance out and balance in, swing with the left hand half again,

Balance in and out you go, the girls back up for a heel and toe

Heel and toe and in you go. Heel and toe and out you go.

Heel and toe and in you go. Swing with the right for an Alamo

Balance out and balance in. Swing with the left and there's your own.

Twirl her once and promenade home.

BREAK THE STAR

By Chip Hendrickson, Oceanside, N. Y.

1 and 3 go forward and back
Now right and left thru and turn 'em 'round
Head ladies chain across the town
Right and left back in the middle of the floor
Go forward heads and back once more
Forward again and circle four
3/4 round but not too far
Pass right thru to a right hand star
Head gents with opposites. Couple 1 with 4,
3 with 2.
Star by the right, now back by the left
Go all the way around
Head gents on the outside, break for home
The rest will follow, don't you roam
Go single file, now star by the left
When head gents are on outside of set head-
ing towards original home position they leave
star, girl behind follows, others follow in
single file when they have reached outside
of set. Everyone winds up in single file prom-
enade with original partner in correct position.
Star by the left in the middle of the hall
Gents reach back for the corner doll
Pull 'em all thru, go right and left grand, etc.
Meet new lady—original corner—and prome-
nade.
Repeat once for heads.
Twice for sides.

SLEEPY TIME GAL

By Bob and Emilye Smrha, Topeka, Kansas.

Record: Columbia, Sleepy Time Gal by Ken Grif-
fin, No. 50047.

Starting Position: Open dance pos facing LOD.

Footwork: Opposite—directions are for gent.

Introduction: 4 measure wait.

Measures **PATTERN**

- 1-4** **Two-Step; Two-Step; Two-Step; Two-Step;**
Two-step face to face, starting on L foot;
Two-step back to back; in closed dance
pos do 2 two-steps turning CW and pro-
gressing in LOD.
- 5-8** Repeat meas 1 thru 4 finishing facing
LOD in semi-open dance pos.
- 9-12** **Walk, Walk; Step, Close, Step/Pivot**
Walk, Walk; Step, Close, Step/Face
Partner
In LOD semi-open pos take 2 walking
steps, L, R; step left, close right to left,
step L in pivot towards partner to face
reverse LOD; repeat above action in
RLOD, ending to face partner with gent's
back to center of hall.
- 13-14** **Pas-De-Basque; (left); Pas-de-Basque;**
(right)
Step to side on L and in back of L with
R in place on L; repeat to R stepping to
side on R in back of R with L and in
place on R with R(reverse Pas-de-basque).
- 15-16** **Pivot, 2, 3, 4;**
Traveling pivot in LOD one-half turn on
each step. Man steps backward in LOD
on L, pivoting one-half turn to face LOD.
Man steps fwd on R in LOD pivoting one-
half turn to face RLOD. Repeat stepping
bkwd on L to pivot and fwd on R to

SLEEPY TIME GAL — Continued

end in open dance pos.

Repeat entire dance 5 more times.

Ending: Face-to-Face; Back-to-Back; Walk, Walk,
The Lady Twirls

First steps are the same as beginning of
dance. Changing hands to gent's L. Lady
R as the gent walks fwd. L, R, L, R, the
lady twirls 1 twirl CW in 4 steps, R, L,
R, L, under gent's L and her R arm, end-
ing in back to back pos, the man's R and
lady's L hands joined. The man looking
over R shoulder, lady looking over L
shoulder.

To Use As a Mixer — In measures 7-8 the man
makes 2 two-steps in a circle to his L while
lady moves fwd in 2 two-steps to continue
the dance with the gent ahead for a new
partner.

LADIES ON THE SPOT

By Doris Garrett, Seattle, Wash.

Gents to the center with a loud shout
Click your heels and back right out
Ladies right hand star the square
Your own with the left when you get there
Corner gent with a right hand high
Pass your own gent right on by
Next old boy with a left hand 'round
Ladies star as you come down
Right hand star three-quarters 'round.
Star Promenade, pick up your beaux
Original partner.
Hug him up tight, don't let him go
Gals swing out, gents swing in
It's a left hand star, you're gone again
Gents in left hand star maintaining Star Prom-
enade.
Girls drop off—the other way roam
Hey! you're all goin' wrong, take the other way
home
Pass 'em once, here's what we got
All four ladies on the spot
Meet your partner with a left hand 'round
Original partner.
To the right hand lady with a right hand 'round
Partners all with a left hand swing
Promenade your corner around the ring
Original corner girl is new partner.

RED DOG

By Jim York, Mill Valley, Calif.

First and third bow and swing
Sides divide to the corners of the ring
Heads go forward and back to the bar
Forward again, a right hand star
Full turn like you ought to do
When you get straight, cross trail thru
New corners left, a left hand swing
Right hand 'round your own pretty thing
Sides divide to the corners of the ring
Heads go forward and back to the bar
Forward again, a right hand star
When you get straight, have a little fun
Cross trail thru, go around just one
Box the gnat in the middle of the land
Pull her by, then left allemande
Partner right, right and left grand.

THE DOUBLE CROSS

By Scotty Garrett, Seattle, Wash.

Two and four do a right and left thru
First and third, here's what you do
Walk down the middle—Pass thru
Split the ring go round just two
Four in line you stand.

Forward eight and back with you
Forward again and pass thru
Just the ends—Cross Trail there

Center couples still face out—ends cross trail in front of center couples.

Walk all around the edge of the square

Active couple walk by corner of the square—don't stop until they reach opposite side.

Circle up four with the opposite pair

Active gent and lady will meet and circle with this couple.

Once around—don't you blunder

Inside arch—Outside under

Pass thru and you won't fail

Split the ring and Cross Trail

Around the edge and wave your hand

Walk by your own to a Left Allemande, etc.

Not a partner exchange.

RIP AND TEAR

First and third right and left thru

Then all join hands and make a ring

Circle to the left with the pretty little thing

First old couple rip and tear

Go down the center and hold on tight

Reverse the square and circle to the right

Circle to the right and you go like thunder

Break with the left, pull the right lady under

And allemande left with the old left hand, etc.

ENDS TURN IN—TO A DISHRAG LOOP

By Gordon Moss, Lake Worth, Florida.

Opener—Any figure ending in two Lines-of-Four, with either mixed couples—or gents in middle—or ladies in middle.

For "walk-through" purposes, assume Head couples stand beside their corners.

Forward eight and back with you

Outside four pass right through

Join hands again—ends turn in—

Head couples pass through, go behind side couples who dishrag to form an arch. The Heads now become the "inside two." Sides drop hands, remaining apart in "outside pos."

Inside four pass right through

Join hands again—ends turn in—

Go 'round just one—you're not done

Heads pass through to middle pos in opposite line, facing out. They join hands and dishrag as the Sides move forward, inside the set, and through the arch to the outside—then around just one. Heads face the set with lady on man's left. Repeat:

Outside four pass right through

Join hands again—ends turn in—

Inside four pass right through

Join hands again—ends turn in—

Go 'round just one—have some fun—

Everyone now back where he started from! This is where we came in. Take it from there.

BREAK

Allemande left from where you be
Go right and left and box the flea
To a left hand, eight hand, left hand star
Now walk right around just like you are
Girls turn around for the old Red Hot

Continue with Red Hot call, gets partner back.

"SUGARTOO"

An Original Dance Written by Bob Dawson
Milwaukee, Wisconsin.

Record: Windsor No. 7138-B "It's Been a Long—Long Time."

Directions for M, W does counterpart. Start, M back to center, inside hands joined MR-WL, face partner.

Intro: Away—Together—Away—Together

Pivot away from partner, in place, M turns L, W turns R. Pivot to face partner, in place, M turns R, W turns L, and repeat.

Part "A": Away-2-3 Together-2-3 Away-2-3

Together-2-3

Retain inside hands joined. Progressing fwd LOD 2-Step L away from partner, 2-Step R twds partner, and repeat.

Step-Touch-Step-Close-Turn Away-2-3-4

Retain inside hands joined, step fwd on L—touch R toe fwd step bkwd on R, close L to R. Turn away from partner M-L W-R (both progress fwd on turn away).

Repeat Part "A"

Part "B": Slide 2-3-Swing-Slide-2-3-Close

Semi-open pos, slide L, close R, slide L, close R, slide L, swing R across L. Slide R, close L, slide R, close L, slide R, touch L to R.

2-Step-2-Step-2-Step-2-Step

Closed pos, 4 turning 2-steps CCW.

Repeat Part "B"

Part "C": Step-Behind-Step-Behind-Step-Behind-Step-Behind

Inside hands joined MR WL, face partner, move to M left (LOD) step L to side, step R behind L with slight dip by bending R knee, repeat same 3 more times.

Step-Brush-Step-Brush-Step-Brush-Step-Brush

Turn away from partner ML WR, step L, brush R, step R, brush L, step L, brush R, step R, brush L to face partner.

Repeat Part "C"

Part "D": 2-Step Left-2-Step Right -2-Step

Left-2-Step Right

Closed pos, short 2-step to L (LOD) with a slight hop, short 2-step to R (RLOD) with a slight hop, repeat.

2-Step-2-Step-2-Step-2-Step

Closed pos, 4 turning 2-steps CCW.

Forward-2-3-Back-2-3-Forward-2-3-Back-2-3

Closed pos, M moves fwd, W moves bkwd short 2-step ML WR, M moves bkwd, W moves fwd short 2-step MR WL and repeat.

2-Step-2-Step-2-Step-Twirl the Girl

Closed pos, 3 turning 2-steps CCW then W makes R face twirl under MR arm.

Repeat from Part "A" 2 more times, then do Parts "A" and "B."

Tag: Away-2-3-Together-2-3-Twirl and Bow

As in beginning of Part "A."

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February 26 "C. H." Taylor

March 26 Frank Buckley

Spring Dance

April 30 Walt Mulqueen

May 28 George Bolin

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July 2 Bill Clarke

July 9 Bill Bostrand

July 16 Russ Miller

July 23 Curley Crane

July 30 Bill Bostrand

August 6 Frank Buckley

August 13 Curley Crane

August 20 Russ Miller

August 27 Bill Clarke

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October 29 Bill Clarke

November 26 Ken Parker

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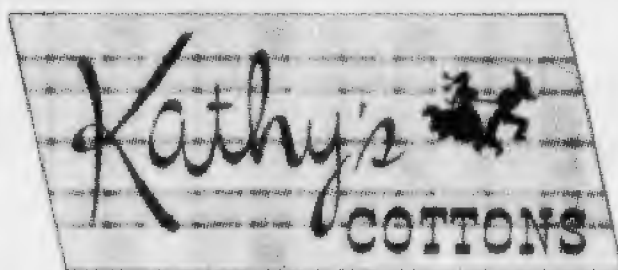
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

My husband is out of the Navy now and we are back in Massachusetts. He is now president of the Fitchburg Quadrille Club which meets every other Saturday night. Any visitors to this part of the country will be more than welcome. If we don't have a dance scheduled when anyone comes, we'll get one together in a hurry.

Shirley Whitney
Ashburnham, Mass.

Dear Editor:

Sets in Order has meant a lot to me and the club I call for. I have gotten a lot of calls and breaks from the Callers' Edition and our activity committee has gotten ideas for parties, etc. Sets in Order has also let us know how we are dancing compared with other clubs over the country. In summing up, as my job does not let me attend a summer square dance institute, Sets in Order is practically indispensable to me.

Bill Annis
Kansas City, Mo.

Dear Editor:

My twin sister and I, with our husbands, met each other (at the dance last Saturday night)—and the dancers sang Happy Birthday to us. We were both thrilled. A coffee party followed, and as the opinions and arguments about various dances progressed—different issues of Sets in Order were used to settle differences. It seemed to me that everyone quotes S.I.O.—so keep up the good work!

Mrs. G. Arnold Miller
Billings, Mont.

(Continued on page 24)

AQUA comes out with another **ROUND DANCE**

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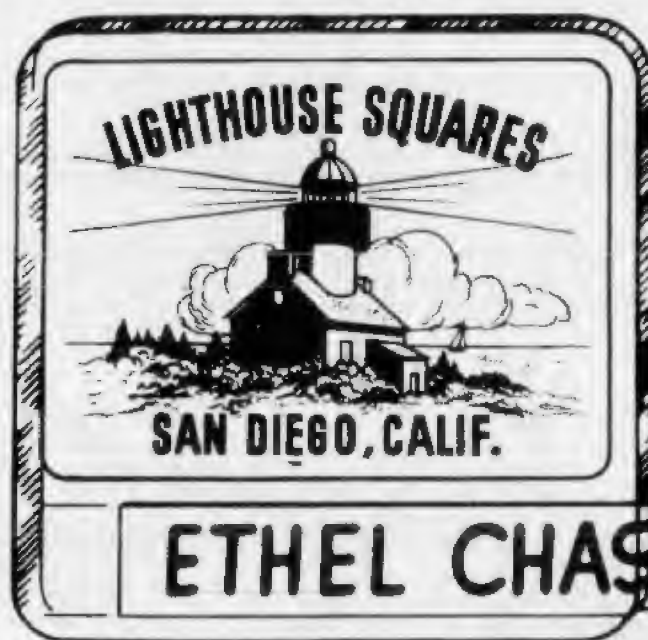
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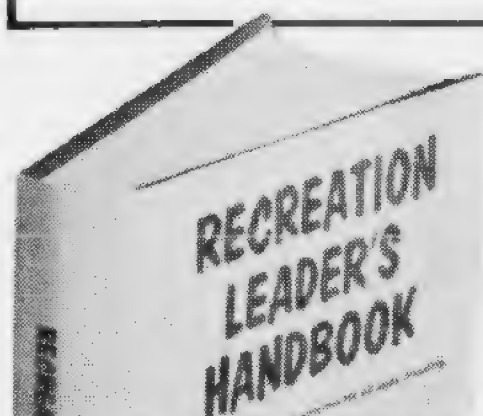
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MORE LETTERS

Dear Editor:

Would like to suggest that Sets in Order do what it can to have *all* record companies print the key their singing calls are cut in on the record label. Some do that now or give it to you on the instruction sheet; others do not and I feel this would be a great help to us who are not too learned in music.

Montague A. Hall, Jr.
Oak Forest, Ill.

Dear Editor:

We would like you to know how much we enjoy Sets in Order, especially the Workshop . . . We have been making a scrap book with the cartoons, and then have our friends who square dance autograph the cartoon which reminds him of himself!

Zandy Mobley, Muhr, Colo.

Dear Editor:

I enjoy your magazine very much but I'm getting a little weary of my friends calling me a moocher for borrowing their copies! You will find enclosed my check . . .

Donald C. Train
Flint, Mich.

Dear Mr. Seedo:

With reference to your review of my latest record, "Ewe Turn" and "Pot Luck Special" in the April issue of Sets in Order, Page 25, the name is ARNIE KRONENBERGER. Thank you for your kind words.

Arnie Kreongruber
Los Angeles, Calif.

Dear Editor:

May I take this means of expressing to you my appreciation for having been chosen as one of Sets in Order's Callers of the Month? I was particularly pleased with the nice write-

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STILL MORE LETTERS

up, and by the fact that you gave recognition to Florence and her help to me.

The "name" callers who travel, make records, and write, make a fine contribution to square dancing, and are deserving of the recognition they get, but it is also true that the caller unknown outside his own area makes his contribution to square dancing, and I think that Sets in Order is to be congratulated on your policy of featuring callers in both categories. Also, I'm sure that I speak for all of the callers who have been so recognized, when

I say that we realize that there are literally hundreds of fine callers doing fine work, throughout the country, who are equally deserving of the spotlight, and who would have it, were it not for the fact that Sets in Order is limited in the number whom they can feature. So—as an individual, but even more truly as a representative of all the callers doing the best they can for an activity they love, and in which they believe whole-heartedly, may I thank Sets in Order.

Denny Titus
Riverside, Calif.

GALS WILL SHWOOM! MEN WILL CUTH! WHEN BOB RUFF SETS THE SQUARE DANCE ON ITS EAR!



Sets in Order adds a new recording artist to their list of top notch callers

Bob Ruff "PUT AND TAKE"

AND

"SIDE BY SIDE"

MUSIC BY THE WOODSHED FOUR

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You'll agree, when you hear this record, that this Ruff feller is well qualified to take his place on the rostrum of top callers appearing on S.I.O. records.

Another new release featuring an old time favorite, Jack Hawes on the banjo, who needs no introduction, is:

"RUBBER DOLLY"

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and

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WITH THE WOODSHED FOUR

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CASEYS AROUND THE WORLD

Betty and John Casey, who hail from Abilene, Texas, have completed two years in the Philippines for the "Voice of America," and are returning home for a vacation. They and their two children bought "Round the World" plane tickets and their fascinating itinerary will include riding camels to see the Sphinx in Egypt; walking under the "Cedars of Lebanon" in Damascus; viewing the fabulous Taj Mahal in India; visiting historic spots in Rome, Athens, Paris, and London. On their return trip they will stop over in Tokyo before re-

turning to Manila for another two-year stint.

Caller Betty reports that Filipinas are excellent dancers, very enthusiastic about the squares, but with little inclination to call. A few groups dance regularly to records by Jonesy, Manning Smith, and Ed Durlacher, and they prefer the Western style of dancing. They especially like Joe Lewis and have attended Betty's groups regularly. Her largest groups in the Philippines have been teachers. They have many mass presentations by students, of foreign dance programs, impressive and spectacular.



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- May 2—Square Dance, Robinson's Store,
Beverly Hills, Calif.
- May 6-7—Rocky Mtn. Empire Ann. Fest.
City Audit., Denver, Colo.
- May 6-7—10th Ann. Festival
Coliseum, El Paso, Texas.
- May 7—Yellowstone Council Magic City Hoe-
down, Shrine Audit., Billings, Mont.
- May 7—Junior Jamboree Dance (children un-
der 18). Lane Technical High School, Chi-
cago 18, Ill.
- May 7—Gateswingers Annual Cherry Blossom
Festival, The Armory, Salem, Ore.
- May 7—7th Semi-Ann. WNAX Fest.
Audit., Sioux City, Iowa.
- May 8—Square Dance Co-Op Assn. Spring Fes-
tival, Wengryn's Barn, Route 206, Between
Princeton and Somerville, N. J.
- May 9—Old Fashioned Girl Promenade — 2nd
Dist. A-Square-D, Y.W.C.A., Glendale, Calif.
- May 11—Terry Golden calling. Dillsburg, Pa.
- May 13—6th Ann. Northwest Blossom Time
Fest. H.S. Gym, Bellingham, Wash.
- May 14—Cotton Carnival Square Dance
Memphis, Tenn.
- May 14—Valley Assn. Spring Dance
Sharyland School, Mission, Texas.
- May 15—3rd Ann. Circle-N-Square Jamboree,
Armory, Co. Fair Grounds, Yreka, Calif.
- May 16-18—Spring Festival, Pittsburgh, Pa.
- May 19-21—Michigan Leaders' Annual Fest.,
Masonic Temple, Detroit, Mich.
- May 20 — 2nd Ann. Whirl-i-peg Beach Hoe-
down, Pav., Winnipeg Beach, Man., Canada.
- May 20-21—7th Ann. Washington State Fed.
Fest., Wenatchee, Wash.
- May 21—Annual Omaha Festival
Civic Audit., Omaha, Nebr.
- May 22—Square Dance Assn. Jamboree
Marathon, Wisc.
- May 22—Western Assn. Spring Jamboree
Sunny Hills, Fullerton, Calif.
- May 22—5th Ann. So. Bend Callers' Fest.
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- May 27-28—Cow Town Hoedown
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- May 28—1st Annual Jamboree
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- May 28—Tip-Toe Club Round Dance Jamboree
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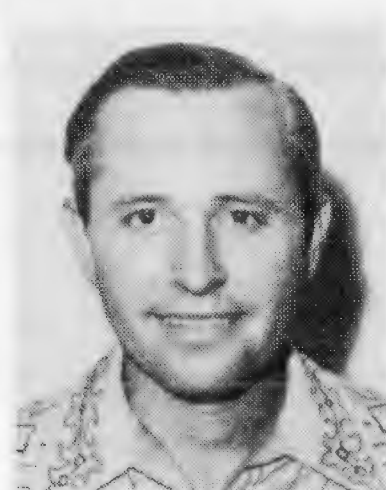
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EL PASO'S TENTH

Square dancers of El Paso are hitting high gear for their 10th Annual Spring Square Dance Festival on May 6-7, sponsored by the Southwestern Square Dancers' Assn. They will feature Marvin Shilling of Trinidad, Colo.; Mike Michele of Phoenix, Ariz.; Pancho Baird of Santa Fe, N. M., and their own Butch Nelson of the Great Southwest, in the calling department. As exhibitions they will present the Y-Knot Twirlers from Hollywood and the Tot-Heads, a very junior group from Albuquerque.

Music will be by Pancho Baird's Git Fiddlers.

There will be a Friday night warm-up dance in a spot yet to be announced; a ranch-style breakfast at the Coliseum; dancing and dancing. The Saturday Night Jamboree will begin at 8, also in the Coliseum. The Harold Newsoms are General Chairmen and Committee Heads include: Ferris Howard, Art Reinhardt, Dr. Gerald Northcutt, Loren Davis, Al Zopelli, Ed Viands, Peggy Lamb, Ken Taylor, Jess Little, Ray Sherman, Sgt. Howard Scanlon, Ken Stice and Jack Stark.

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THEY ALL SQUARE DANCE

Lillian Decatur of Hollywood, California, passes along this story about her friends, Ed and Emma Hickey, who leased their 10-room house in Los Angeles, hitched a house-trailer to their car and took off for the North Woods—specifically, Loomis, Washington. Loomis is off Highway 97 and about 12 miles from the Canadian border, situated in the ranch and apple country. The town has two stores, one with a gasoline pump in front; the other with the postoffice. Mail arrives at 4 P.M. and everyone goes out to get it and gab with his



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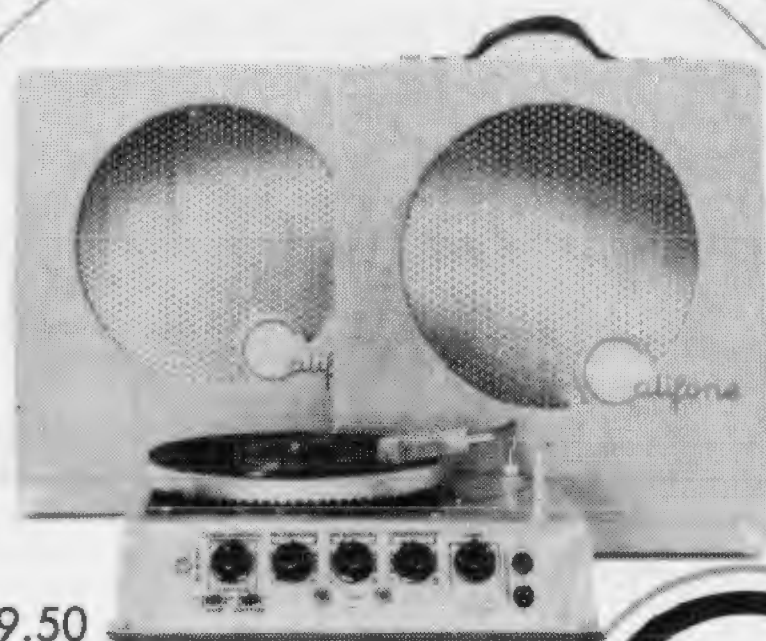
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neighbor. When asked what they would do without square dancing, the Hickeys replied, "Why, there's square dancing up there. In fact, everybody of the town's population of 53 dances, and folks from neighboring ranches come in to join them. You might call Loomis a 100% Square Dance Town!"

STILL MORE FOR MARCH OF DIMES

This thing is getting to be staggering! Square dancers must be the most generous segment of society in the world, according to these additional figures received about March of Dimes dances across country. Just look! —————→



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Aberdeen, Wash.—Grays Harbor County Clubs, January 15 (30 squares)	615.30
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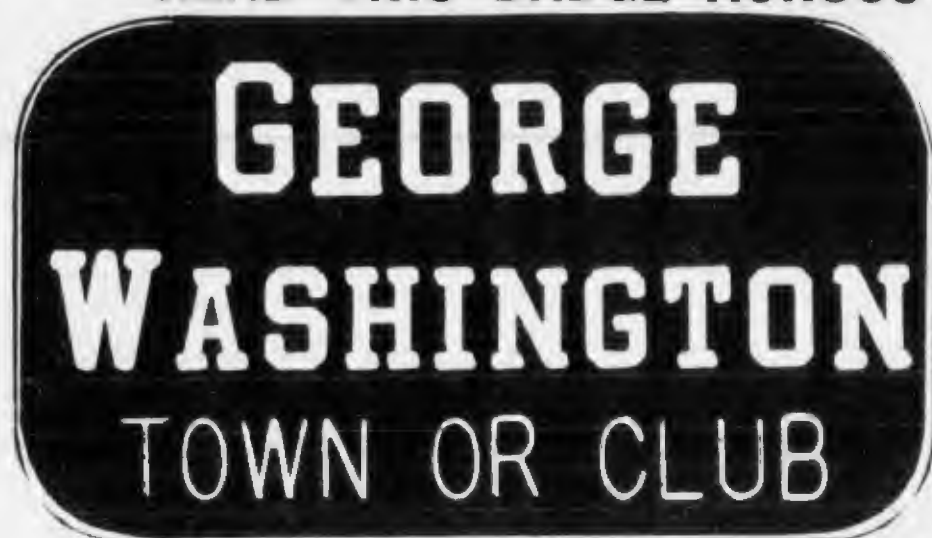
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PARTY GAME FROM BRITAIN

Jimmy Morris of London, England, sends us a description of a party game enjoyed by British dancers. It goes like this:

Two teams of volunteers are arranged seated on chairs facing each other, about 6 feet apart—one side all ladies, t'other side all men. Seven of each is a good number. Another chair is placed about 12 feet from the end of each line. A man's jacket, pair of pants and hat are placed on the chair nearest the ladies, and a woman's skirt, coat and hat on the chair nearest the men. Idea is for each person in

the team to run to his respective end chair—don the clothes—and run around his whole team back to the end chair, replace the clothes thereon, and then return to his own seat.

As soon as they get back, the next members of the team do the same, etc. First side to have everybody back wins. Rules are that the clothes must be put on before commencing run—and that each competitor has to be back on his own seat before the next one takes off.

Adding to the fun, one trousers leg is sewn up at the bottom; the skirt similarly sewn halfway down.

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Music by The Mavericks

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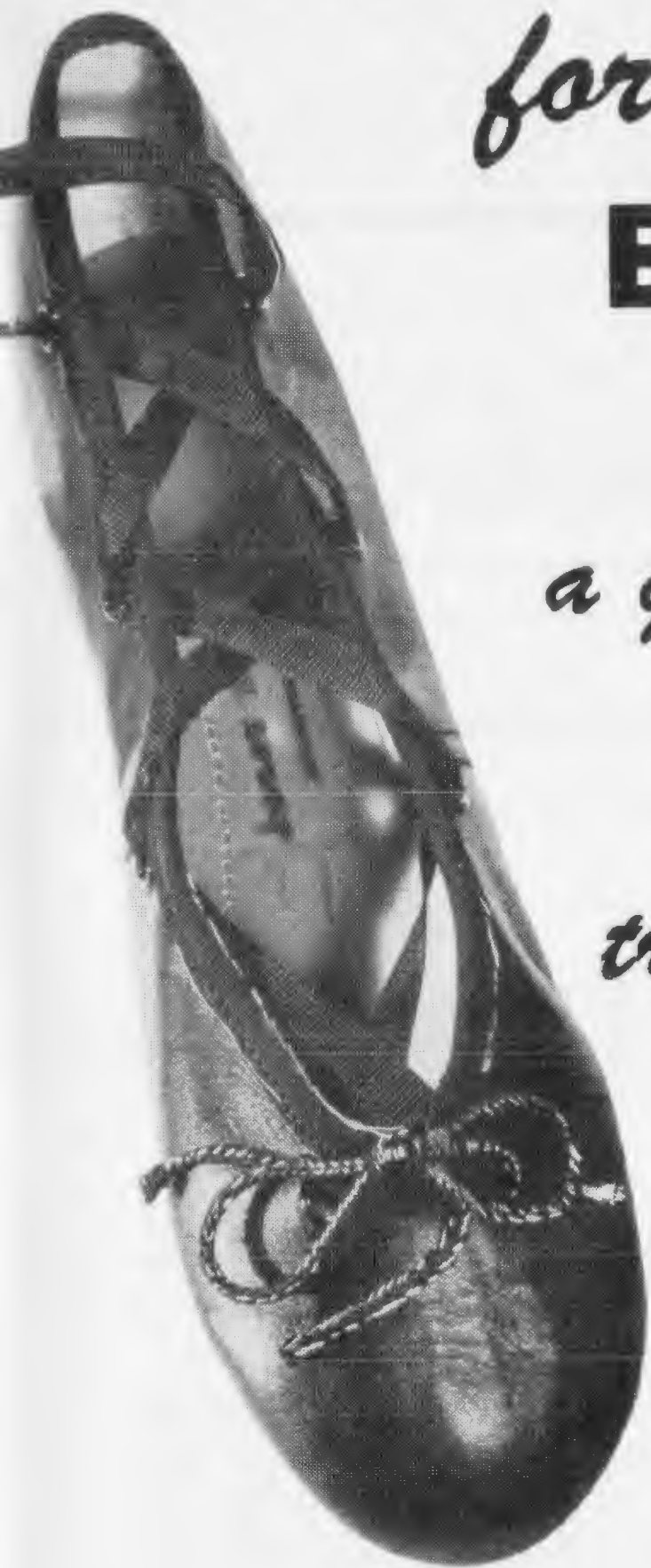
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Sizes: Send outline of stockinged foot with weight on it, and state size and brand you now wear; if none, give street shoe size.

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#716 "The Martins and the Coys" backed by a brilliant version of "Nobody's Sweetheart Now."

#717 is another unusual original by **Clarke Kugler** and

Dave Jason, introducing a new caller from Northern California, **Jack Logan** in "Minnie the Mermaid" and "This Ole House" — a new and different pattern.

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CANADIAN CAPERS

ONTARIO . . . Lou and Decko Deck are "marching on" with their square dance activity in Ottawa, having completed two very fine classes for beginners, which were attended by a large number of callers and teachers eager to learn the Western type of square dancing. This style is now being taught in at least four classes in Ottawa; Fisher Park Squares, Shashayers, Wagon Wheelers, and Manor Park. Club members in Ottawa are looking forward to their first annual Jamboree on April 30.

SASKATCHEWAN . . . Saskatoon is still dancing along with great plans for July 4th, the province's Golden Jubilee. The folks are planning on 2000 dancers, with 9 local callers, one round dance instructor, and a good, live orchestra. The affair will be held in Kiwanis Park under the stars.

MANITOBA . . . On May 20, the Whirl-i-Peg Square Dance Club of Winnipeg, will hold their 2nd Annual Beach Hoedown at Winnipeg Beach Pavillion, 50 miles north of Winnipeg, starting at 8:30 P.M. Featured will be top local callers, and music supplied by the Manitoba Folk Dance Federation Orchestra.

The Folk Dance Federation of Manitoba has almost 2,000 registered members and that is by no means all of the square dancers in the area, so things are really zooming. Alan Blythe reports that the annual Jamboree was planned for April 23, with Rickey Holden as the featured caller. This was to take place in the Minto Armories which hold about 130 squares.

On February 26, the River Heights Community Club held its Annual Winter Carnival. Two sets danced three dances outside the clubhouse in the snow at 15 degrees below zero! Of course, the Canadians don't call that really cold, but—yipes!

The WOODWARD BARN

Country Dance Vacation at BREEZY POINT LODGE

BRAINERD, MINNESOTA, WEEK OF JUNE 6

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also, a second big week at the

COUNTRY DANCE CAMP

LAKE METIGOSHE, BOTTINEAU, N. D.

AUGUST 14 . . . same staff

Write: 8921 West 78th St., Minneapolis 20, Minn.

KING COTTON TO REIGN AT SQUARE DANCE

On the 8th of May in Memphis on the Mississippi flower fireworks will streak the night above the city. Riverboats will blare a brassy welcome as the Royal Barge sails up the Mississippi with King Cotton and his Queen—and the Cotton Carnival of 1955 will have begun.

Of special interest to square dancers during these days of celebration will be the 2nd Annual Cotton Carnival Square Dance to be staged in Memphis City Auditorium on May 14, from 8 P.M. until midnight. That still won't see the end of the fun, for Memphis'

Square Dancers' Hospitality Committee is planning a breakfast immediately following the dance, offering an opportunity to prolong the merriment.

Bob Osgood will call the squares for the enthusiasts from all parts of the country expected to attend. The William Len Hotel, 110 Monroe Ave., will be headquarters for out-of-town dancers. In addition to the evening dance, Bob Osgood will call and direct an advanced workshop from 2 'till 5 P.M. Admission is \$1.25 per dancer, for workshop and dance.

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- CALLERS

- AND LISTENERS OF HOT SQUARE DANCE RECORDS

NEW RELEASES OF REAL **RED** HOT MUSIC 'WITH A LIFT'
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BUTCH IS ON TOUR

Watch for him in your vicinity, or dance with him at Rocky Mountain Square Dance Camp or The Lightening's. **WRITE — WIRE — PHONE** for open dates direct to Old Timer Record Company.



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SANDMAN

By Helen and Bill Burner, La Mesa, California.
(As being taught in most areas)

Record: "Mister Sandman" by Chet Atkins, RCA Victor 20-5956.

Position: Open position.

Footwork: Start M's left. W uses opposite footwork throughout.

Measures

INTRODUCTION

1-2 Walk, Two, Three, Four; Step, Swing, Back, Touch;

M walk fwd LOD L-R-L-R-L and swing R fwd, step back on R and touch L by R. W turn away R-L and in open pos step fwd R-L-R and swing L fwd, step bkwd on L, touch R by L.

3-4 Repeat meas 1-2.

PART "A"

1-2 Two-Step, Two-Step, Two-Step, Two-Step;

Four two-steps in open pos in LOD.

3-4 Step, Swing, Step, Swing; Side, Behind, Side, Swing;

Step L slightly away from partner, swing R across L, step R slightly toward partner and swing L across R. Drop hands, moving away from partner, step L to side, step R behind L, step L to side, swing R across L.

5-6 Step, Swing, Step Swing; Side, Behind, Side, Touch;

Step R to side, swing L across R, step L to side, swing R across L. Moving twd partner step R to side, step L behind R, step R to side, touch L by R. Take closed dance pos.

7-8 Two-Step, Two-Step, Two-Step, Two-Step;

Four R-face turning two-steps. End open pos.

PART "B"

9-10 Walk, Two Three, Swing; Back Up, Two, Three, Touch;

Walk fwd LOD, L-R-L and swing R fwd. Walk bkd RLOD, R-L-R and touch L by R.

11-12 Walk, Two, Wrap Up; Step, Swing, Back, Touch;

M walks fwd LOD L-R-L-R-L and swings R fwd. Step bkwd on R, touch L by R as W walks fwd, R-L then wraps up with R-L. Steps R and swings L fwd, step bkwd on L and touch R by L.

13-14 Unwrap, Two, Walk, Two; Step, Swing, Back, Touch;

M walks fwd L-R-L-R-L and swing R fwd, then step bkwd on R and touch L by R as W unwraps on R-L and then walks fwd R-L-R and swing L fwd, steps back L and touch R by L. Take closed pos.

15-16 Two-Step, Two-Step; Two-Step, Two-Step;

Four R-face turning two-steps.

BRIDGE

1-4 Repeat intro for bridge.

Sequence: Intro-A-B-Bridge, A-B-Bridge, A-B-Tag.

Tag: Twirl, Twirl, Bow;

M steps L, steps R, steps L-R, steps back on L to bow. W does two R-face twirls, then steps on R to curtsy.



The Southern California Round Dance Teacher's
choice for the Dance of the Month of May is:

"MELODY WALTZ"

Instructions for this dance appeared on page 30
of the February issue of Sets in Order.



"The little shoemaker"
is
"Ready, willing and able"

... to make your dancing more enjoyable with these two new singing squares. "THE LITTLE SHOEMAKER" is so delightfully simple and completely charming that all levels of dancers instantly love it. "READY, WILLING and ABLE" is strictly on the modern side with lots of zip and action.

ROBBY ROBERTSON calls these and, like always, delivers a top performance. The SUNDOWNERS BAND delivers like performance in fine music.

THIS RELEASE AVAILABLE AT YOUR DEALERS ON MAY 15th

For DANCERS: #7441 (78 r.p.m. - with calls)

For CALLERS: #7141 (78 r.p.m. - instrumental)

What this country needs is more NEW ROUND DANCES. So-o-o-o, we got a couple of new ones all done up and ready to serve to a waiting world.

"IT'S BEEN A LONG, LONG TIME"

and

"SWEET GEORGIA BROWN MIXER"

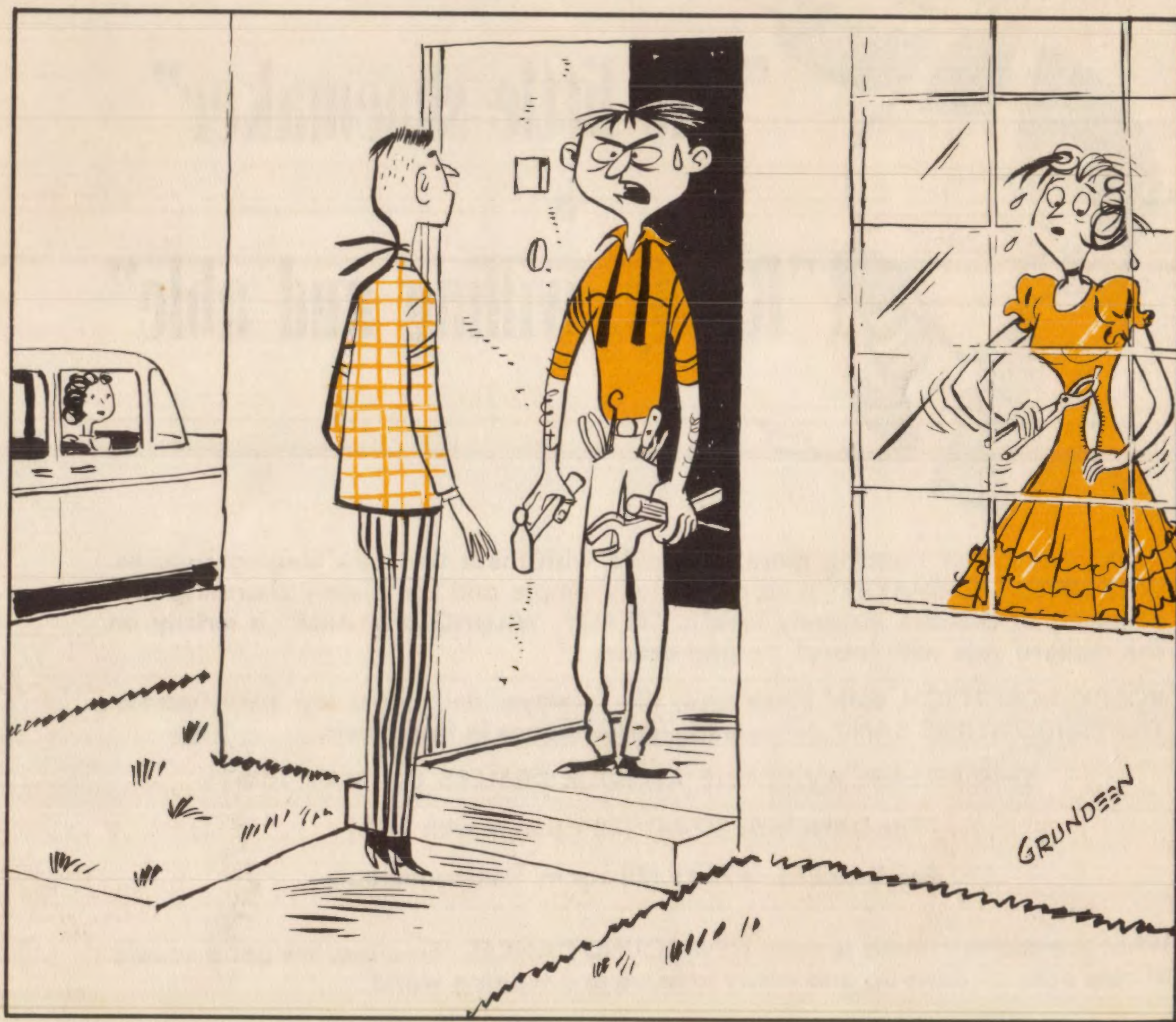
"Long Time" is a tricky two-step put to fascinatin' rhythm, while "Sweet Georgia Brown Mixer" is just the easiest (yet different) little mixer that you could imagine. Try 'em both - we got an idea you'll like 'em.

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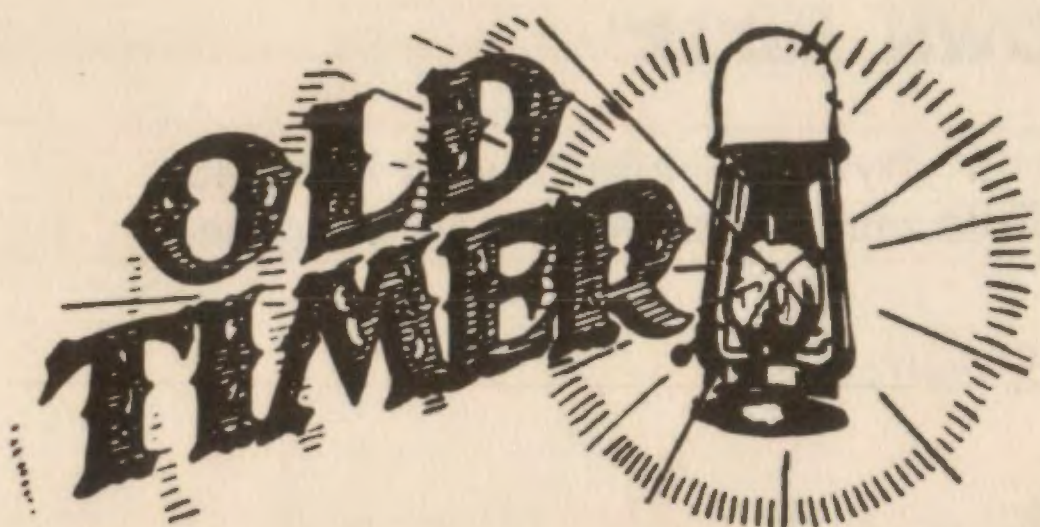
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